

DĪKṢĀ IN PĀÑCARĀTRA

(with reference to important texts)

A THESIS

*Submitted to the University of Madras
For the award of the degree of*

DOCTOR OF PHILOSOPHY

Supervisor

DR. S. PADMANABHAN

Candidate

MRS. SHANTA SRINIVASAN



**DEPARTMENT OF SANSKRIT
UNIVERSITY OF MADRAS
CHENNAI 600 005**

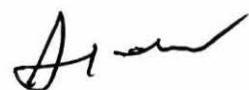
SEPTEMBER 2000

**UNIVERSITY OF MADRAS
DEPARTMENT OF SANSKRIT**

**DR. S. PADMANABHAN
READER, DEPARTMENT OF SANSKRIT
UNIVERSITY OF MADRAS
CHENNAI – 600 005.**

Certificate

This is to certify that the thesis entitled "**DĪKṢĀ IN
PĀÑCARĀTRA** (with reference to important texts)" submitted by Mrs. Shanta Srinivasan is a work done by the candidate, (under inter-disciplinary basis) during the period, October 1996 to September 2000 and that the thesis has not formed the basis of the Degree, Diploma, Associateship of Fellowship or any other similar titles. The thesis represents an independent work on the part of the candidate, under my general supervision.



Supervisor

PREFACE

Worship of images or icons are recognized in Hindu religions. Vaiṣṇavism a religious sect of India mainly follow image worship, both at home and at temples.

As I am a post-graduate, who has studied Vaiṣṇavism from the Department of Vaiṣṇavism, University of Madras, my choice and interest fell on the systems that are adopted in the Vaiṣṇavite temples.

As regards the worship in the Vaiṣṇava tradition, there are two recognized schools viz., Vaikhānasa and *Pāñcarātra*, each one follows its own Āgama, a book of practice.

Many of the Vaiṣṇava temples in Tamil Nadu, especially follow the *Vaikhānasa* system. Once upon a time *Pāñcarātra* system was popular in the majority of the temples in South India. But, at present, a select temples at Melkote (Karnataka) Srirangam and Kanchipuram etc. follow this system. However, at present a select temple follow the *Pāñcarātra* system.

Vaiṣṇavism is one of the main religions of the Hindus and the *Pāñcarātra* is the ancient. Vaiṣṇavite sect. The influence of its tenets on later Vaiṣṇavism is important, but has not been thoroughly researched. The ritual worship described in the old *Pāñcarātra* Āgama

texts is still performed today in many of the famous temples in South India and in some in the north. An analysis of their ritual, occultism and building of temples and images can be understood from the scientific study of these ancient *Pāñcarātra*, *Āgama* texts.

The accent of this thesis is on the study of the mode of worship and the initiation that makes one qualified to worship, according to some of the important texts in *Pāñcarātra* tradition.

Experts in this tradition have been consulted and the authoritative guidance helped me to build up this thesis.

I am indebted to Goshtipuram Sri. U.Ve. T.S. Ramanujacharya, a great exponent of *Viśiṣṭādvaita* and a living authority in *Pāñcarātra* *Āgama*, who was taught me some of the important *Pāñcarātra* *Āgama* texts. I am highly grateful to Dr.V.Varadachari another authority in *Pāñcarātra* tradition helped me a lot in understanding many concepts. I am thankful to Pt.Krishnaswami Aiyangar in preparing the quotations of the thesis.

I express my gratitude to Dr.S.Padmanabhan, my supervisor for his guidance during my tenure as research scholar in the Department of Sanskrit, University of Madras.

I am thankful to the staff members of the Department of Sanskrit, University of Madras for their kind co-operation and encouragement. I am also thankful to the authorities of the University of Madras for

permitting to do research in the Department of Sanskrit University of Madras under inter-disciplinary programme.

I must offer my thanks to Dr.R.Thiagarajan, Head of the Department of Sanskrit, Presidency College, Chennai, for his meticulous and timely help in arranging the materials judiciously.

I also thank my good friend Dr.Sylvia Raghunath, Smt.A.K.Chandra for their encouragement in preparing the thesis.

Chennai

Shanta Srinivasan
Shanta Srinivasan

TABLE OF CONTENTS

		Page No.
	PREFACE	i
	ABBREVIATIONS	vi
CHAPTER 1	INTRODUCTION	1-57
1.1	Vedas and Āgamas	4
1.2	Classification of Āgamas	8
1.3	The Name <i>Pañcarātrā</i>	11
1.4	Home of <i>Pañcarātrā</i>	13
1.5	The period of <i>Pañcarātrā</i>	14
1.6	Inscriptions on Vāsudeva's	15
1.7	Validity of image <i>Pañcarātrā</i>	18
1.8	Vaikānasa and <i>Pañcarātrā</i>	31
1.9	On Reality	34
1.10	Vyūha and Vyūhāntara	35
1.11	Vibhava	41
1.12	Antaryāmin and Arca	44
1.13	Kriyā	46
1.14	Mantras	48
CHAPTER 2	ASPECTS OF DĪKṢĀ	58-98
2.1	Some more definitions of Dīkṣā of non-vaisnava texts	60
2.2	Dīkṣā	61
2.3	Types of Dīkṣā	61
2.4	Sankṣipta	62
2.5	Madhyamā	62
2.6	Qualification of a preceptor	68
2.7	Ācārya	72
2.8	General characteristics of a disciple	76
2.9	Śiṣyās are classified under different categories	83
2.10	The eligibility of an aspirant	96
CHAPTER 3	THE PRELIMINARY RITES OF DĪKṢĀ	
3.1	Nṛsimha Dīkṣā	100
3.2	Adhivāsa Dīkṣā	102

3.3	The Ritual	110
3.4	The Process	112
CHAPTER 4	PROCESS OF DĪKṢĀ	117
4.1.	Good Omens	119
4.2.	Bad Omens	120
4.3.	Preliminaries of dīkṣā	120
4.4.	Naming the pupil	121
4.5.	Pancasamaskar according to Īśvara samhitā	122
4.6.	Mantropadesā	124
4.7.	Two courses and the empathy of the pupil.	125
4.8.	The Lord, Conceived as śabda bṛ̥man. aḥ	129
4.9.	Mantras with anga	134
4.10.	Mantra dīkṣā	135
4.11.	Significance of mantra dīkṣā	136
4.12.	Purnāhuti	140
4.13.	Post activities of dīkṣā	143
4.14.	ācārya abhiseka pupil fit for abhiṣeka	146
4.15.	preliminaries of ācārya abhiṣeka	148
4.16.	Ahirbudhnya sāṁhitā	156
4.17.	Pādma sāṁhitā	157
4.18.	Lakṣmī tantra.	160
CHAPTER 5	CONCLUSION	161
5.1	A comparative analysis of other religious schools	176
5.2	Other Religions compared	183
	APPENDIX	193-206
	SELECTED BIBLIOGRAPHY	i-v
	ILLUSTRATIONS	
	DIAGRAM I	
	DIAGRAM II	
	DIAGRAM III	
	DIAGRAM IV	
	DIAGRAM V	
	DIAGRAM VI	
	DIAGRAM VII	

ABBREVIATIONS

AhS	Ahīrbudhnyasamāhitā
AnS	Aniruddhasamāhitā
ASIV	Āgama and South Indian Vaiśṇavisam
BĀU	Bṛhadāraṇyakopaniṣat
BSB	Brahmasūtrabhāṣya, Śaṅkara
BhP	Bhāgavatapurāṇa
ChU	Chāndogyopaniṣat
ĪS	Īśvarasamāhitā
JS	Jayākhyasamāhitā
KaṭhU	Kaṭhopaniṣat
LT	Lakṣmītantra
MBh	Mahābhārata
MuṇḍU	Muṇḍakopaniṣat
NāS	Nāradīyasamāhitā
PaS	Paramasamāhitā
PauS	Pauṣkarasamāhitā
PādS	Pādmasamāhitā
PārS	Pārameśvarasamāhitā
RV	R̥gvedasamāhitā
SA	Samurtarcanadhikaraṇa
SKS	Sanatkumārasamāhitā
SS	Sāttvatasamāhitā
ŚrīS	Śrīprāśnasamāhitā
ŚBh	Śrībhāṣya, Rāmānuja
TĀ	Taittiryāraṇyaka
TB	Taittirīya-brāhmaṇa
ViśS	Viśṇusamāhitā
ViśS	Viśvāmitrasamāhitā

CHAPTER I

INTRODUCTION

Consciousness is a gift for humanity. The human being uses it to know the things around him to understand their nature. The nature of the object cannot be easily grasped nor defined in accuracy to its details. Reality, truth, actuality and other such terms are frequently used in philosophical speculations. These denote the object. They convey their sense, which is different from one another while using them. But the difference between them is overlooked so much so that one finds one or two of these terms is used to refer to the object making it impossible to have a correct picture of that object. Reality means what is present before us with its own form. The *nyāya* system would call it as *tattva*, which is defined as *anāropitam rūpam*, that is, a form which does not have another object super-imposed upon it. For instance, shell and silver may both look alike when the shell is exposed to broad daylight. The shell appears like silver

because the brilliance of silver is super-imposed (*āropita*) on the shell, and shell therefore does not have its own form of appearance. It is the knowledge of the brilliance of silver, which is super-imposed on the shell. Thus the knowledge of the shell as having this form is not correct. Truth is of an unerring nature and holds good for all times and places. Actuality is conditioned by time and space. When such terms are used, the real nature of the object cannot be comprehended. These terms can be applied to describe the self, world, God and others. The result in this will not be necessary at all for obtaining correct knowledge.

As the term, reality and others are evasive in their import while they are applied to understand the subject, one is required to use some standard of learning or measuring or ascertaining the limit which these objects could be subjected to so as to arrive at knowing the precise nature of the objects. Ancient Indians hold that the *pramāṇa* are the means to be used here. *pramāṇas* are described as that with which an object whose nature is required to be known is

correctly assessed. Knowledge (*śruti*) is called ‘*pra*’ and knowledge that is of eminent kind is called *pramā*. Eminence here lies in the ascertainment of the object as it is. That which leads most efficiently to its (objects) knowledge is called *pramāṇa*¹. An object of knowledge becomes then known through the *pramāṇa*. The *Pāñcarātra Āgama* admits three *pramāṇas* namely, perception, inference and verbal testimony.² The word *pramāṇa* here stands for *pratyakṣa*, *anumāna* and *śabda*³. The *Pāñcarātra Āgama* is theistic in character and so does not reveal any interest in epistemology. The *Yajur veda* is the most important *pramāṇa* and the only one to treat topics on God, soul and others. Hence, texts like *Ahribudhnya Samhitā* treats verbal knowledge in chapter 11, 12, 13 which comprises of all important *śāstras* and lay stress on the *Vaiṣṇavite* character of many of the topics dealt with in them.

1. AhS vol. I ch.. XIII 5b-6b
Vide the dictum “*mānādīnā meyasiddhiḥ*”— the knowable is established through *pramāṇa*.
2. Vide LT VIII.6a,b. *pramāṇantarayasamībadhyam bhāvābhāvāsvalakṣaṇam*.
3. *iṣṭaprāptyanīṣṭa pariḥārator alaukikamupāyam yo grantho vedah l*” – *veda bhāṣya bhūmikā of Sāyaṇa krṣṇauakirvedāntargatayah Taittiriya samhitā bhāṣya bhūmikā p.2*

1.1 VEDAS AND ĀGAMAS

The *vedas* contain information on many matters such as God, man, world, and indicate the ways in which what is desired may be attained and the undesirables may be avoided. They are beginningless, impersonal and are valid by themselves. The language used there may appear as classical Sanskrit but their language contain expressions, which do yield their sense only for the vedic topics¹. *Yāska*, the author of *Nirukta*, offers, while explaining some of these words and suggests alternative explanations². It is not proper to hold that the *vedas* are simple and could be explained as they are.

This view is arrived at, because words of classical Sanskrit and some Vedic language appear phonetically similar, but there is a vast difference when these words are sought to be explained. It is a pity that there is no reliable commentary on the *vedas*.

1. Example: *anakṣ̄t* blind RV 2:15,7; *upāsak* to follow closely RV 1:190.2; *heman-* impulse RV 9:97.
2. Example: *hiranyam kasmāt? hriyata ayamyamānam iti vā, hriyate jañajjanamiti vā, hitaramaṇam bhavatiti vā, haryater vā syāt.* *Nirukta II.iii kūpāḥ kasmāt? kūpānam bhavati, kupyater vā.* (*Nirukta III.iv.p.153*). *mrgo na bhīmāḥ kucaro giriṣṭhāḥ.*

For instance, though the sense of the word *mrga* is understood in the sense of an animal but, what exactly the animal is, is not clear. It is at this juncture the *Tantra* or *Āgama*, steps in. That God is stated to have revealed the *Āgama*, is admitted for holding the validity of the *Āgamas*. The words are of the nature of classical Sanskrit and hence are easily understandable. The fourth class among castes and women are allowed to use the expressions here with the admixture of *tāntric* syllabic words¹ they deal with in the temple and worship of God.

Āgama in its broad sense denotes quintessence of the *vedas* and traditional literature handed down through generations. The word *Āgama* is derived from the root ‘*gam*’ and with the preposition ‘*ā*’ it means ‘to come’. This may also mean moving (mentally) towards

1. “ *Strī Śūdrāṇām na Sarveśāmaupanāyanikakriyā |*
 Dikṣopanayanam karma kṛtvā samyagyathāvidhi. ”||
 SKS Brahmarātrā ch.IV.V.70

an object, which is to be obtained. Therefore, the word ‘*āgama*’ is taken to imply the handing down of knowledge from teacher to pupil, that is, the traditional (*sampradāya*) knowledge or literature which has been taught and developed by a particular tradition and which is being handed down through generations.

Āgamas are also known as *Tantras*. The word *tantra* suggests two meanings. Thus the word, when it is derived from the root ‘*tan*’ (to expand) with its suffix ‘*śtran*’¹ it means the spreading of the cosmic energy to the person practising it. When it is split as ‘*tan*’ and ‘*tra*’, that is to protect and spread, it means explanation of the highest matter leading to supreme knowledge and also to protect the person from bondage who has an absolute faith in it. This has been explained in the *Kāmikāgama*¹

1. “*sarvadhātubhyah śtran*” – ASIV 1982 p.10
Vide p.10 *Agamas and South Indian Vaishnavism*.
“*Tanoti Vipulāñarthāñ tañtramañtra samanvitān
trānam ca kurute yasmāttantramityabhidhīyate.*”

Though the *Vedas* and *Āgamas* are understood by the word *Āgama*, yet the word *Āgama*, in practice is used to convey only a particular literature and not the *Vedas*. The *Vedas*, on the other hand, are denoted by words like *śruti*, *nigama* etc. The reason could be that, the *Vedas*, according to convention, are not of human origin and hence they are *impersonal* (*apauruṣeya*). On the contrary the *Āgamas* though treated on par with the *Vedas*, are not treated as impersonal (*apauruṣeyā*). In order to distinguish this particular aspect, the word *Āgama* has been coined to denote a particular literature while the word *nigama* is used to convey only the *Vedas*. Both *Āgama* and *nigama* are considered to be the most sacred and the most authoritative texts in Hindu scriptures as they enshrine and teach the supreme value of human endeavour.

Vide also

“*ājñā vastu samantācca gamyata ityāgamo mataḥ
tanute trāyate nityaṁ tantramitthaṁ vidurbudhāḥ*”

*pingalamata quoted in Tantras,
re-quoted in studies in their Religion and Literature p.2*

Āgamas are the means of self realisation (*sādhanaśāstra*) and to that effect they recommend a particular way of life and teach the practical method and discipline for attaining self-realisation. It is theoretical and practical and this teaching agrees with cosmological and philosophical thought of human life. It also governs the particular method of worship in temples and rituals and religious function celebrated at home.

1.2 CLASSIFICATION OF ĀGAMAS

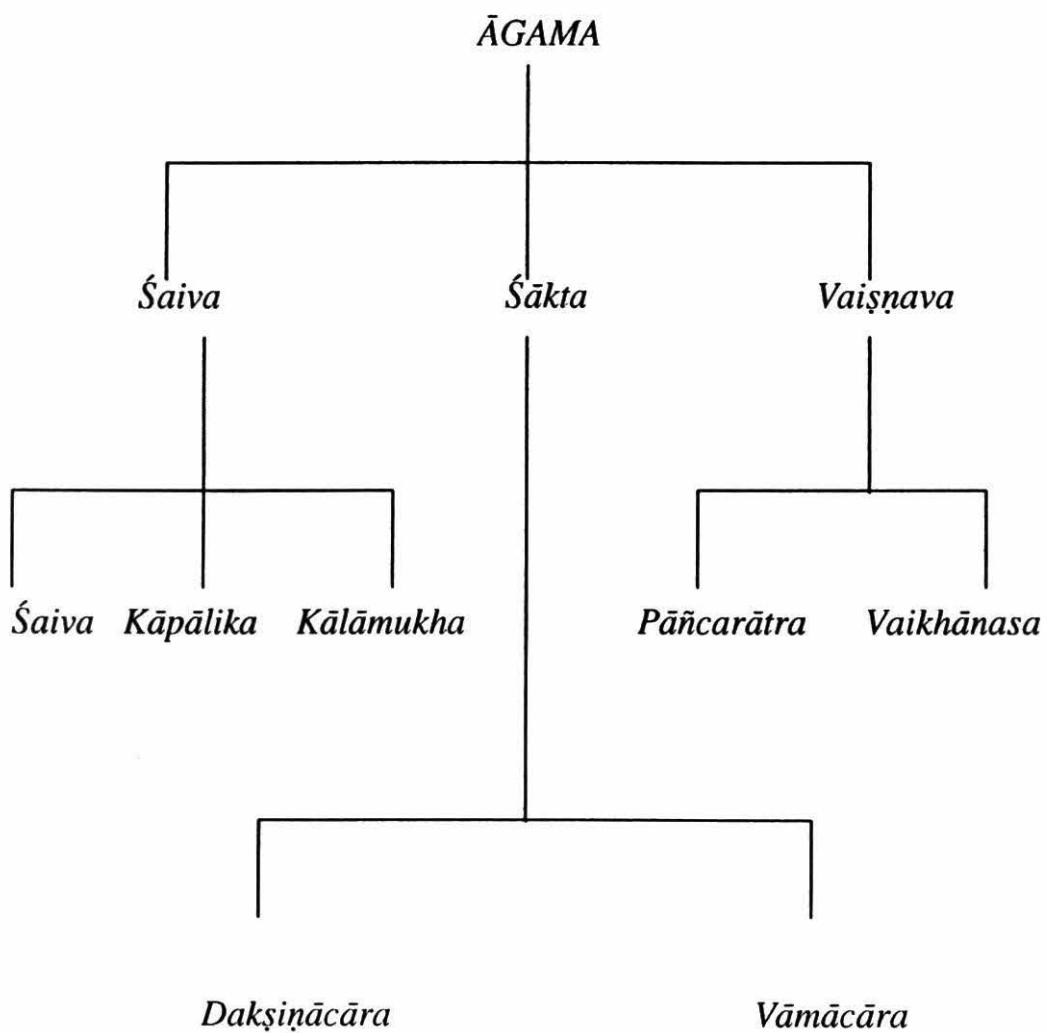
The leading schools of religion are the Śaiva, Śākta and Vaiṣṇava sects. Every religion and its literature has its own sub-division. For instance, the sub-division of Śaivāgamas are: Pāśupata, Kāruṇikasiddhānta and Kāpālika. In another list Kālamukha replaces Kāruṇikasiddhānta.¹ The Śākta Āgama is of two kinds, namely Dakṣiṇācāra and Vāmācāra. The latter enjoys disrespectful position as it treats objectionable practice.

”māheśvarāḥ catvāraḥ - śaivāḥ, pāśupatāḥ, kāruṇikasiddhāntināḥ kāpālikāś ceti. catvāraḥ apyamī maheśvara praṇītasiddhānta anuyāyitayā māheśvarāḥ”

Bhāmati on BSB. II. II 37 p. 488.

Also cf. “patyuh asāmañjasyāt idānim paśupatimatasya vedavirodhasāmañjasyācca anādaranīyatā ucyate. tanmatānusāriṇaḥ caturvidhāḥ. kāpālaḥ, kālāmukhāḥ, pāśupatāḥ, śaivāś ca iti” – SB II. ii . 35

The *Vaiṣṇava* Āgamas are *Pāñcarātra* and *Vaikhānasa*.



The general content of the *Āgama* texts are brought under four broad heads.

1. *Jñānapāda* : Knowledge of God as the Creator of the Universe.
2. *Kriyāpāda* : The method adopted to build a temple, preparing image and installing them etc.
3. *Caryāpāda* : Rules for the daily ritual routine of the aspirant; instructions for the worship of the deity in the temple and at home; regulations for the performance of public and private festivals.
4. *Yogapāda* : Using yogic method to do the meditation.

One chief feature of the *Āgamas* is the introduction of *śakti* (power) as an associated being, playing the role of the spouse of God. It is an animate female principle.

Of the two schools of *Vaiṣṇava* *Āgamas* namely *Pāñcarātra* and *Vaikhānasa*, the latter is believed to be older than the former. This tradition was promulgated by sage *Vikhānasa* who taught it to his disciples. This is the *Vaikhānasa* tradition.

The *Pāñcarātra* system is believed to have evolved from *Viṣṇu*. Tradition believes that it has been preached by the Lord himself¹.

1.3 THE NAME *PĀÑCARĀTRA*

The name *Pāñcarātra* is explained in many ways. The word appears in the *Śatapathabrahmaṇa* of the *Śuklayajurveda*². Here the name *Pāñcarātra* is referred to as a sacrifice. *Nārāyaṇa* performed this sacrifice and transcended all the other beings and became supreme.

The *Pāñcarātra* texts themselves contain explanation of the name *pāñcarātra*. Most of them are fanciful and do not favour the acceptance of the name *Pāñcarātra* to the system³. (The word meaning five and *rātra* one full day (day and night put together - *ahorātra*). These two parts may be taken to yield *ahorātra*.

"*Pāñcarātratrakṛtsnasya vaktā nārāyaṇaḥ svayam*".

MBh. *Śāntiparvan* III 59.68a.
Śatapatha Brāhmaṇa XIII-6.1.1.
ViśS II. iii.8

Another explanation is that other systems of thought became dark¹, that is insignificant by the contents of *Pāñcarātra*.) According to *Vihagendra Samhitā* the doctrine of this system was taught to five persons *Ananta*, *Viṣvaksena*, *Garuḍa*, *Brahmā* and *Rudra*². Another text mentions that the *Sāṅkhya*, *Yoga*, Buddhism, Jainism and *Pāśupata* systems are referred³ in the *Pāñcarātra*. The name *tattva*, *mukti*, *bhakti*, *yoga* and *viṣaya* are taught in this system according to *Nāradīya Samhitā*. All the above explanations for the name *pāñcarātra* have no real bearing and thus are not acceptable.

The likely acceptable explanations for the name *pāñcarātra* are

- (i) the division of the daily routine of a *Śrīvaiṣṇava* into five parts as *abhibhigamana*, *upādāna*, *ijyā*, *svādhyāya* and *yoga* and

1. PādS. I. 72-74

2. *Vihagendra Samhitā* Ch. I. 31-34

3. cf Dr.Raghavan 1965, JAOS p.76.

(ii) *Śāṇḍilya, Aupagāyana, Mauñjyāyana, Kauśika* and *Bharadvāja* were the five sages who were taught the *Pāñcarātra* doctrine by *Viṣṇu* in five nights¹.

1.4 HOME OF *PĀṄCARĀTRA*

Birch bark was used in Kashmir to draw diagrams and to record mantras. This practice is mentioned in the *LT* and the *Ah.S.*² From the above evidences Kashmir is believed to be the home of *Pāñcarātra*.

The *Pauṣkara Samhitā*³ mentions *Sāttvata, Pauṣkara, Jayākhyā, Lakṣmī Tantra* and *Ahirbudhnya Samhitā* were compiled in Kashmir. Other texts like the *Īśvara Samhitā* (mentioning *Yādavādri* at Melkote in Karnataka), the *Pārameśvara samhitā* (glorifying *Śrirāṅgam*) and *Pādma Samhitā* which was available to

1. For a more detailed explanation of the word *Pāñcarātra* ref. ASIV pp.119-132.
2. L T. Ch. 73. 8; AhS Ch.XIV . 33 – 38
3. *PauS* 31 . 106b—111d; *vide also ASIV p.249*

Vedānta Deśika (1300 A.D) must have been written in the South. *Parama Saṁhitā* which *Yāmuna* and *Rāmānuja* quote, was available in South India before 900 A.D

1.5 THE PERIOD OF *PAÑCARĀTRA*

Words like *pāñcarātra*, *pañcakāla*, *parāyaṇa* and *pāñcarātrika* occur in the *pāñcarātra* texts. There they are used without any introduction. This indicates that these words must have been in vogue before these texts were composed. People were well aware of what these words denote.

The *Mahābhārata* mentions¹ that there prevailed *ekāntidharma* at the beginning of the *kṛtayuga* and that it disappeared eight times and was revived by Lord *Nārāyaṇa* under the name *sāttvata*. This *sattvatadharma* forms the subject of the *Pāñcarātra* texts.

1. Vide MBh: Ch.358 (Mokṣa Dharma) Sāntiparva.

Nārāyaṇa revealed this under the name *Sankarṣaṇa* at the end of *Dvāpara yuga* and at the beginning of *Kali yuga* (3107 B.C)¹.

In his *Aṣṭādhyāyi, Pāṇini*² (800 B.C) mentions *Vāsudeva* to be the name of god in the sense of the *Bhagavān* of *Pāñcarātra* and is not the name of a *kṣatriya*. There are certain inscriptions, which refer to the shrines where *Vāsudeva*'s images were erected. They are:

1.6 INSCRIPTIONS ON VASUDEVA'S IMAGE

1. The Besnagar inscription dated second century B.C. mentions *Vāsudeva* who is identified with *Kṛṣṇa*. The column with the figure of *Garuḍa* at the top was erected by Heliodorus, a *Bhāgavata*. An inscription dated first century B.C. is found at Ghosundi in Rajasthan. The stone enclosure is stated here as constructed for the image of *Vāsudeva* and *Saṅkarṣaṇa*.

1. From the SS ch I-II the sacred teachings were revealed to *Saṅkarṣaṇa* by *Nārāyaṇa*. (St 1-18).
2. *Aṣṭādhyāyi* – IV.i.114

An inscription at Morawell (I Centuary A.D.) near Mathura was erected by a lady called Toṣa. Five *vīras* (heros) are stated here who are identified with *Śaṅkarṣaṇa*, *Vāsudeva*, *Pradyumna*, *Sāmba* and *Aniruddha* by Lueders and T.N. Banerjee. It is hard to accept this identification as they do not reveal any *Āgama* tradition being followed¹. The Nanaghat cave inscription (I Centuary A.D.) by *Nāganikā*, a queen of the *Śatavāhana* dynasty, contains the words “*namo sankarṣaṇavāsudevānām*.”²

The Tamil classic *Paripādal*³ of the second century A.D. contains six poems in honour of *Vīras* (heros). The third poem refers to *Viṣṇu* as glorified in the *Āgamas*. The four *vyūha* deities *Vāsudeva*, *Śaṅkarṣaṇa*, *Pradyumna* and *Aniruddha* are mentioned and they are identified by their colour⁴.

Temples of *Kṛṣṇa* are referred to in this and in other Tamil classics also such as *Silappatikāram* and *Puranānūru*. The references here to the *Paripādal* cause a problem.

1. ASIV pp.185-186.
2. Ibid. p.186
3. Quoted by K.C. Vardachari p.179 ASIV.
4. Seṇkatkāri karuṇkan Vellai ponkaṭpaccai painkaṇ māl.

Balarāma and *Kṛṣṇa* are referred to here as having their abodes in Tirumāliruncolai near Madurai. *Balarāma* is identical with *Saṅkarṣaṇa*, a *vyūha* deity of the *Pāñcarātra*. The temple here now is governed by the *Vaikhānasa Āgama* which does not admit both these deities as the principal ones. It is hard to suggest that this temple which follows originally the *Pāñcarātra* tradition changed later to adopt the *Vaikhānasa* tradition.

The *Viṣṇupurāṇa* (4th century A.D) contains references to *Śrī* and *Vāsudeva* called *Bhagavān*¹. *Śakti* is stated to be identified with *Lakṣmī*². *Kṛṣṇa* is stated to be the Lord of the *Sātvatas*³, the *vyūha* doctrine⁴, *Śrī*'s⁵ place and Tāntric mode of worship finds place here.

1. *Viṣṇupurāṇa* 1-8-299, 2-7-29.

2. BhP. 1-1-14

3. BhP. 1-5-27

4. BhP. 11-11-37.

5. BhP. 11-11-37.

Besides, *Bāṇa*¹, *Śaṅkara*², *Jayanta*³, *Yāmuna*⁴ and *Rāmānuja* cite many passages from the *Pāñcarātra* texts. The *Pāñcarātra* is referred to by *Utpala* (850 A.D) as *pāñcarātraśruti* and *pāñcarātropaniṣad* in his *Spandapradīpikā*⁵. The mentioning of *śruti* and *Upaniṣad* shows that these two formed part of the *Ekāyana Veda* which was available to *Utpala* and is no longer extent now. Among the texts of *Pāñcarātra*, the *Ratnatraya*, namely, *Sāttvata*, *Pauṣkara* and *Jayākhya* may be assumed to belong to 800 A.D. The *Ahirbudhnya Saṃhitā* and the *Lakṣmī Tantra* seem to belong to a slightly later period than the *Jayākhya*.

1.7 VALIDITY OF *PĀÑCARĀTRA*

The *Vedas* and *Smṛti* texts are held by the Hindus in great veneration and authority. Most of the people have faith in the *Vedas*

1. Harṣacarita pp. 238-239

2. BSB II.ii.42-45

3. The allegorical drama *Āgamāḍambara* Act III & IV

4. *Āgamaprāmāṇya* *passim*.

5. *Vide JS*, forward p.7 for the extracts of this works. Vide also p.34

and in their infallibility. So, any literature, that preaches against Vedic authority is deceived. It is, therefore, no surprise, that the *Āgamas* are considered to be lacking in authority as they are non-Vedic and are not treated on par with the *Vedas*. Charges are levelled against the admission of Āgamic authority on the ground that the *Āgama* practices violate the vedic precepts and prescribe practice that are not sanctioned in the *vedas*.

In the *Pāñcarātra* women and the fourth class are given initiation and taught the *mantras*, recommending worship of the deities. They are denied *upanayana* and so the study of the *Vedas*. By teaching Tāntric *mantras*, they are declared to be eligible to do worship.

These objections are answered by showing that these classes form the major portion of the society and are to be treated with sympathy and they are denied the use of the vedic *mantras*, instead,

the Tāntric *mantras* are taught to them¹. *Vaidikā* and Tāntric *mantras* are to be used accordingly by the aspirants for worship who are qualified. It must be said here that the *dvadasākṣara mantra* is a Tāntric *mantra* enjoined for all the people including the *dvijas*.

The second objection is that the followers of *Pāñcarātra* do not use the well-known *sāvitri mantras* in their *sandhyāvandana* and follow *ekāyanaśāstra* which they claim, supports their doctrines². The answer to this is that such a practice should have been in vogue long ago and they are not being practised in this age. *Āgama* is non-Vedic and so, the *mantras* were not to be practised here. But, instead of these other *mantras* are mentioned.

The contention that the *Pāñcarātra Āgama* is not mentioned in the text of subjects of study is no argument. It is because, these texts do not exhaust all the subjects. *Arthaśāstra*, *Āyurveda* and others

1. *Tantrikā mūla mantrās syuḥ tantra mantrāḥ prakīrtitāḥ* SKS IV.V.71
vide also: “*Tāntrika vaisya sūdrānām Sarveśām tāntrikam vā*” SKS IX.V.9
2. “*Viṣṇusca upāsyate*” etc SKS Brahmaratra – Ch.V V.95-96

which are not included in these lists and are cited as authority and on that account, they do not cease to be the subjects of study.

The *Kūrmapurāṇa* mentions *Pāñcarātra* as not authoritative along with *Pāśupata* and other systems. This is a case of sheer antagonism to the *Āgama* tradition. That the Vedic and not any other tradition is to be followed and glorifying the *Vedas* is the basis for this objection.

An interesting objection raised in this context is, God is believed to have revealed the *Vedas* and this being the case how can he be admitted to have revealed the *Pāñcarātra* also which is held to be non-vedic?

In answer to this, attention must be drawn to the word *vaktā* in the statement “*pāñcarātrasya kṛṣṇasya vaktā nārāyaṇaḥ svayam*¹”.

The word *vaktā* under discussion means ‘speaker’ and not author. The word, therefore, means that *Pāñcarātra* is a great

1. Quoted in *SBh II.ii.42*

upaniṣad and that the *ekāyanaveda* was the source of this *Āgama*, while the *R̥gveda* and others are only its branches. This shows that the *Pāñcarātra* was considered as an *upaniṣad* of the *ekāyanaveda*.

Viṣṇu is thus the ‘*vaktā*’ of this *veda* and therefore of *Pāñcarātra* too. Therefore, there is no antagonism between the *Vedas* and *Pāñcarātra*.

The *Vedas* do not conceive a deity to possess a physical body and treat it to have only the *mantra* as its body. As against this the *Āgamas* hold that God, though formless, yet assumes a form to please the devotees. The objection to admitting God as having a body therefore does not stand.

Initiation (*dīksā*) is enjoined in the *Pāñcarātra Āgama* for a person who seeks to conduct worship to the deity. The objection here is that a *dvija* (twice born) has the first *dīkṣā* when he is born and the second one when he gets *upanayana* performed to him¹.

The most important objection against *Pāñcarātra* is based on the *utpattyasambhavādhikaraṇa*, which forms part of the *Brahmasūtra* of *Bādarāyaṇa*. The *adhikaraṇa*² called *utpattyasambhavādhikaraṇa*, is the eighth section in the second quarter of the second chapter of the *Brahmasūtra*.

The second quarter of the second chapter of *Brahmasūtra*, after critically examining the importance of the *Sāṅkhya* system, the four schools of Buddhism namely *Sautrāntika*, *Vaibhāṣika*, *Yogācāra* and *Mādhyamika*, *Jaina*, *Pāśupata* and *Pāñcarātra* finally, rejects the views of all except the last mentioned system. In the *adhikaraṇa* mentioned above, there are four aphorisms. Of these, the first two forms the *prima facie* view and the next two answers the objections there on.

1. Vide: *Manu smṛti*. II. 16

2. An *adhikaraṇa* contains the mention of the subject treated, the doubt about it, the *prima facie* view, the reply and the final decision on the problem raised.

Vide : *viṣayo viṣayaś caiva pūrvapakṣastatottarami nirṇayaś ca pañcāṅgam sāstredīdhikaraṇam smṛtam*. - *Śabdakalpadruma*.I.I-37.

The four *sūtras* are:

- 1 *utpatyasaṁbhavāt* II.ii.39
- 2 *na ca kartuḥ karaṇam* II. ii. 40
- 3 *vijñānādibhāve vā tadapratiṣedhāt* II.ii. 41
- 4 *vipratiṣedhācca* II.ii.42

These mean:

- (1) that the view of the *Pāñcarātra* school cannot be maintained since there is the impossibility of the origination of the *jīva*;
- (2) The instrument does not originate from the agent;
- (3) However, there is no contradiction to the system, because they (*vyūha*) are admitted as of the nature of *Vāsudeva* who is in the form of knowledge and
- (4) There is the negation (of origination) in the *Pāñcarātra* itself.

5

An objection to the validity of the *Pāñcarātra* system was raised, for the first time, by Śankara in his *Brahmasūtrabhāṣya*. Śankara admits the *vyūha* forms and the worship of the Lord in the five divisions of the day. He raises his objection to the statement in the *Pāñcarātra* text that one soul called *Saṅkarṣaṇa*, is born out of *Vāsudeva*. But, it is emphatically stated in the *Upaniṣads* that the self is eternal and has no birth. The *Pāñcarātra* statement is, therefore, anti-Vedic and so the portion containing such statements of the *Pāñcarātra* Āgama cannot be admitted as valid. This objection is answered by stating that in the *Mahābhārata* it is said that *Vāsudeva* is the soul of *Saṅkarṣaṇa*, *Pradyumna* the mind of *Saṅkarṣaṇa* and *Aniruddha* the ego of *Pradyumna*¹. Here it is not stated that the soul, mind or ego are born out of *Vāsudeva*. *Yāmuna* states that the statement of Śankara, that the soul is born is not found in any of the *Pāñcarātra* works².

1. Vide MBh *śāntiparvan*. 358; 39,40

2. Āgamaprāmāṇya, p.109, 10-14

On the other hand the *Kaṭhopaniṣad* mentions that the self is never born nor does it die¹.

The word *jāyate* which is used by Śaṅkara in the sense intended by him cannot be admitted for, the word *jnani* means manifestation or emanation. A passage from the *Vedas* where this root must be taken to mean manifestation reads thus. “It (Brahman) which is not born is manifested”².

The second objection is that the statement mind and ego are born of *Saṅkarṣana* and *Pradyumna* is not correct, for these are the instruments and are stated to have come out of Brahman³. Nowhere it is observed that an instrument (*karāṇa*), evolves out of an agent (*kartā*).

The third objection is that *Saṅkarṣaṇa*, *Aniruddha* and *Pradyumna* are *Vāsudeva* himself and all the three are associated

1. “*na jāyate, mriyate vā*” *kaṭhop* Ch. II. 18

2. “*ajāyamāno bahudhā vijāyate*” TĀ III. xiii.1

3. *etasmājjāyate prāṇa manassarvendriyāṇi ca – Munda.up.III .i 3*

with the qualities of knowledge etc¹ . Then, in that case, there is no need for the three deities, as they are not discriminated from *Vāsudeva*.²

To this, the followers of *Viśiṣṭādvaita* contend that this is only a divine descent (avatāra) of the Supreme out of His free will and serve a definite purpose.

The four *vyūha* forms (cāturāturya) are to be worshipped² by certain aspirants. The *Brahmasūtra* *vipratiṣedhācca* [II.ii.42], does not mean, as Śaṅkara holds, that the *Pāñcarātra* system is denied validity. It is because, according to *Viśiṣṭādvaita*, the birth of

1. *Īśvarā evaite sarve jñānaiśvaryāśaktibalavīryatejobhir aiśvaraiḥ dharmaiḥ anvitā abhśābhupagamyante vāsudevā eva* . BSB. II.ii.44

2. Vide SBh p.331,5-7 and BS2.2.41 : *vāsudevākhyarī parami brahmaivāśritavatsalamī svāśritasamāśrayaṇiyatvāya svechhayā caturdhāvatiṣṭhata iti hi tatprakriyā. Yathā pauṣkarasamāhitāyām kartavyatvena vai yatra cāturātmyamupāsyate. Yāmuna offers three explanations for the sūtra "vijñānādibhāve vā tadapratiṣedhāt ". See Āgama prāmāṇya pp.118-121.*

the soul is denied in the *Pāñcarātra* itself as is evident from the passage from the *Parama Samhita*¹.

*vyāptirūpeṇa saṃbandhas tasyāś ca puruṣasya ca
sa hy anādinanantaśca paramārthena niścitatā.*

Among the four *Sūtras* the first two contain the objection and the last two the *Siddhānta*. *Puṣkarākṣa*, an eminent recluse, wrote that this is the way in which the four *sūtras* are to be understood and interpreted accordingly.²

Jayantabhaṭṭa, the author of *Nyāyamañjari* defends the authenticity of the *Pāñcarātra* on the ground that this *āgama* is like the *upaniṣad* which supports Vedic authority³.

There are some more objections against the validity of *Pāñcarātra*. It is stated that sage *Śāṅḍilya* studied the *Vedas*, epics, *Purāṇas*

1. *PaS II.19*
2. *Iti tatprakriyā. Yathā pauṣkarasamhitāyām.*
Nyāya Manjari-Grantha bhanga p 112.
3. *Nyāyamanjari* part I p 242

and many other works but could not get his doubts clarified about the ultimate reality and the means of final release. Finally, he studied the *Pāñcarātraśāstra* through the grace of God¹. It is held that this statement is anti-Vedic since the authority of the *Vedas* is questioned². But this objection is to be considered by treating that *Śāṇḍilya*'s attempt does not question the validity of the *Vedas* but expresses his inability to get his doubts solved. This explanation is analogous to the statement of *Nārada* mentioned in the *Chāndogya* text³ that he has studied all the *Vedas* but has not realized the self. This statement is only to glorify the *bhūma vidyā*, that is going to be mentioned later in that context.

The *Pāñcarātra* tradition is also known as *Sāttvata* system. The word *sāttvata*, it appears, seems to have been used in a despicable sense. But this point is to be proved, beyond doubt.

1. *sāngeṣu vedeṣu niṣṭhāmlabhamāṇah śāṇḍilyah pāñcarātra śāstram adhigatavān* – quoted.
2. See BSB p.497 4-5: “*catursu vedeṣu param śreyo labdhvā śāṇḍilya idam śāstram adhigatavān ityādivedanindādarśanāt*”.
3. *Ch U VII. 1-2*

Later on, the word has come to mean a respectable clan. This word is derived by *Parāśarabhaṭṭa*, while commenting on the word *sāttvata* thus: “ *Sat* is the supreme Brahman or the quality of the *sattva*..... *Sattvān* is a person who has realized Brahman or one who is associated with the quality of *sattva*.. *Sāttvata* is the act of the person or the *śāstra* that is followed by him..... *Sāttvatas* are *Bhāgavatas* ”.¹

Perhaps, the term *pāñcarātra* became prominent or glorified at the time of *Mahābhārata*. It is observed in the commentary by Śaṅkara on the *BS II.ii.42* that the *Pāñcarātra* contains certain objectionable or contradictory statements.² It must be admitted that the *Pāñcarātra* recommends certain rites such as killing (*marāṇa*), subjugation of another (*vaśīkarāṇa*) and drawing a person to one’s proximity (*ākarṣaṇa*) for vanquishing enemies and other such rites *sāntika* and *puṣṭika*.

1. *Vide Viṣṇusahasranāmabhāṣya*, p.140, 7-12:
"satvavān brahmavit sāttviko vā, tasyedam karma śāstram vā sāttvatam sāttvataḥ bhāgavataḥ".
2. See BSB p.497.1

These are objectionable practices, but on this ground *Pāñcarātra* cannot be treated as anti-Vedic. Such practices, it should be observed, are not abundant in all the texts of *Pāñcarātra*. The *Jayākhyasamhitā* and the *Sāttvatasamhitā* are the texts where such practices are mentioned¹.

The Buddhist work *Sādhanamālā* seems to have influenced the *Pāñcarātra* texts with regard to these topics. The reason could be that these texts, being written around the 4th century B.C., might have come from the same place in North India and contains the treatment of the means of defence and offence as in other Buddhist works.

1.8 VAIKHĀNASA AND PĀÑCARĀTRA

The *Vaikhānasa Āgamas* contain certain derogatory remarks on *Pāñcarātra*. The passage (under expiatory rites) are found invariably, in the works of Atri, Bhṛgu and Marīci.

1. See SS Ch. XVII for *śānti* and *Puṣṭika vidhis* and JS. Ch.XIV p.131

On the contrary the *Pāñcarātra* system seems to have a reverential regard for the *Vaikhānasa* tradition¹. The critical passages containing such remarks were written later than the early *Pāñcarātra* text. In reality, there is no contradiction between the concepts of either of the two.

Vedāntadeśika observes that *Vaikhānasa* *Āgama* is as much authoritative as the *Pāñcarātra*, only the deeds enjoined in the *Vaikhānasa* system may be different from those presented in the *Pāñcarātra*.

Such a difference should be viewed as in the case of the difference from one *Kalpasūtra* to another. For this reason, a system cannot be held to be invalid. As both the systems hold *Nārāyaṇa* as the supreme being, there is no contradiction between them and hence both of them are equally valid.²

1. “*Samyam Vaikhānasam proktamāgneyam pāñcarātrakam*” SA
Ch. LXXVIII.56

2. Vide: *Sāraṇagati dīpikā*

The *Pāñcarātra Āgama*, even if it is admitted to have been developed out of the *ekānti-dharma*, should be considered to have been promulgated in the Vedic atmosphere. The *Pāñcarātra* is thus pro-Vedic rather than non-Vedic. Many expressions and technical terms of the Vedic texts are found in the *Pāñcarātra* conveying the same sense. As they are too many, it may not be possible to enlist all of them. Some of the common terms are: *haviḥ* (oblation), *yāga ijyā* (worship offered to a deity), *utsava* (festival), *dhvajārohana* (raising the flag at the commencement of the festival), *avabhṛta* (ceremonial bath in a tank or river at the conclusion of the festival), *pratiṣṭhā* (consecration), *jīrṇoddhāra* (conducting repair to the broken parts), *pranitā* (a vessel to hold water), *vedi* (altar), *idhma* (fuel used in the sacred fire), *āvāhana* (invocation), *visarjana* (sending off), *prāyaścittahoma* (expiatory rites in the sacred life), *arghya*, *pādya*, *ācamanīya* (water offered to a guest for refreshing) etc.

1.9 ON REALITY

In the *Pāñcarātra* the supreme being is ‘*param brahman*’ as in the *Vedānta* system. It has the six qualities (*śādgunya*) as its body and is depicted as described at the beginning of the *Puruṣasūkta*¹. It is formless and has no limbs. It is called by the name *Vāsudeva*, *Bhagavān*, *Kṣetrajña*, *Parama*, *Viṣṇu*, *Nārāyaṇa*, *Viśva* and *Viśvarūpa*.² It is defectless, having nothing to support it and is ever existing. This Supreme Brahman is characterized by the experience of bliss, which is free from pain and is limitless. It has neither a beginning nor an end. It has non-material qualities. It is the imperishable syllable *praṇava*. The *Pādmasamhitā* mentions the supreme reality as black in complexion and as possessing hands. The concept of *śādgunya* is an important concept in the *Āgama* theology. This word means the aggregate of six qualities. The six qualities are: *Jñana* (knowledge), *bala* (strength), *vīrya* *aiśvarya* (sovereignty),

LT. II 35a
LT. II 56-6a

śakti (power), (virility) and *tejas* (lustrous mite). *Jñāna* is non-inert, self revealing and eternal. *Aiśvarya* is lordship of anything external. *Śakti* is of the nature of the world. *Bala* is loss of exertion. *Vīrya* is that which does not change under any circumstances. *Tejas* is that which does not need any assistance.

The *Pāñcarātra Āgama* like other *Āgamas* has introduced *śakti*, an animate female principle which is ever associated with *brahman*. She is denoted by names like *Lakṣmī*, *Śrī* etc. She is the spouse of *Viṣṇu* and is distinct from *brahman*, but the two are ever united, so that they are said to be a single reality. The *śakti* is of two kinds, namely, *krīyā* and *bhūti*. The former is represented by *Sudarśana*, *Viṣṇu*'s weapon discus and the latter by *Śrī*.

1.10 *VYŪHA AND VYŪHĀNTARA*

The Supreme Reality manifests Himself in five forms as *parā* (transcendental), *vyūha* (divisions), *vibhava* (divine descents),

antaryāmin (inner controller) and *ārcyā* (icon or image). The *para* form is also called *parabrahman*, *paramātman*, *paramatattva* etc. He has a form made of the six qualities. He takes a form for the sake of blessing the devotee¹. He has a gross and subtle body. The gross body is taken by him to create and protect the world. His form is also said to be partless and having parts². The partless form is known as *niṣkala* and is called *sadāviṣṇu*³.

The *Upaniṣads* speak of him as being lustrous as the sun. He is said to be a golden hue. The *Pāñcarātra* texts seem to agree with this description of the Supreme in the *Upaniṣads*. His place is called *paramavyoma*⁴. The *Āgamas* do not say much about the nature of this place, but the *Śrīvaiṣṇava* theology attaches much importance to it. *Rāmanuja's* description of this abode, especially in the *Śrivaikunṭhagadya*, is based on the Upaniṣadic account.

1. SS II.70a, b.
2. JS IV 30-33.
3. SKS Rṣirātra III. 93a
4. See Introduction to the *Pāñcarātra* and the AhS otto Schrader p.57

The reason for the *Āgamas* not treating the subject in detail could be that the *Āgamas* are more interested in the construction of temple and its related matters.

The next form of the supreme, namely *vyūha*, is the division or manifestation of himself based on the six qualities¹. There are a number of *vyūhas* assumed by *Para Vāsudeva*. Four are prominent among them. The names of the divided four are: *Vāsudeva* (*vyūha*; this *Vāsudeva* is distinct from *Para Vāsudeva*), *Saṅkarṣana*, *Pradyumna* and *Aniruddha* respectively². These four are carrying out the following cosmic activities. Creation, sustenance and destruction are under the control of *Aniruddha*, *Pradyumna* and *Saṅkarṣana* respectively. Creation is carried out with *śakti* and *tejas* by *Aniruddha*, *aiśvarya* and *vīrya* by *Pradyumna* and *jñāna* and *bala* by *Saṅkarṣana*. These three deities contribute to the ethical aspect of the *Pāñcarātrāgama*. *Saṅkarṣana* teaches the theoretical aspect,

1. SS I-23a

2. Pādma I.12-35

while *Pradyumna* helps in the practice of the theories.¹ *Aniruddha* offers the fruit of the acts to the individual soul.

Each of the four *vyūha* deities has a concrete, individual form marked by ornaments, weapons and others. These forms are constituted on non-material matter².

The four *vyūha* deities together constitute an aggregate called *cāturātmya*. Four kinds of *cāturātmyas* are treated in the *Pāñcarāta* texts³. Those who worship this *cāturātmya* remain in four stages called *jāgrat* (waking), *svapna* (dream), *suṣupti* (deep sleep) and *turiya* (transcendental). The activity of the *vyūha* deities is of four kinds namely, *śānta* (in-active), *udita* (active), *śāntodita* (spasmodically active) and *nityodita* (ever active). *Para Vāsudeva* is said to be in the first stage; *Vyūha* marks the active stage; *śāntodita* is the stage of *vyūha Vāsudeva*, and *Saṅkarṣaṇa*, *Pradyumna* and *Aniruddha* represent the ever active stage. All these, namely, the

1. See Schrader p.39,

2. SS.V.82-86b; LT X.27-39

3. LT X.22-42

wakeful state etc. and the activities, such as *sānta*, etc. play an important role in the concept of *caturātmya*.

Next emanate the *vyūhāntaras*. *Keśava*, *Nārāyaṇa* and *Mādhava* rise from *Vāsudeva*, *Govinda*, *Viṣṇu* and *Madhusūdana* from *Saṅkarṣaṇa*, *Trivikrama*, *Vāmana* and *Śrīdhara* from *Pradyumna* and *Hṛṣīkeśa*, *Padmanābha* and *Dāmodara* from *Aniruddha*¹. *Sanaka*, *Sananda*, *Śuka* and others are treated as *Vibhavāntara*.

For the benefit of the worshippers, as in the case of Brahmavidyas, the *vyuha* manifestation is represented in a divine lustrous pillar called *viśākhayūpa*² or *brahmayūpa*.³ This *viśākhayūpā* is intended to be meditated upon by the devotees according to their capabilities. The pillar has four faces, each one turned to one of the four directions *Vāsudeva* faces the east, *Sankarṣaṇa* the south, *Pradyumna* the west and *Aniruddha* the north. Each face has four divisions beginning from the bottom. Each face in its every part has the form of *Vāsudeva*, *Saṅkarṣaṇa* *Pradyumna* and *Aniruddha*.

1. LT IV 27

2. LT II 12

3. *brahmayūpasvarūpeṇatvākramya svāṁ mahāmate |*
Saumya mūrticatuṣkam tu sarvadikprasṛtam ca yat || SS IV.7

The face directed to the east represents the waking state, that in the south the dream state, the west the *susupti* state and that towards the north the transcendental state. Though each face has the figure of all the deities of the *vyūha*, these faces turned to the east and others give prominence to *Aniruddha*, *Pradyumna*, *Saṅkarṣaṇa* and *Vāsudeva*. These have weapons, vehicles and other marked features. These are in the face towards the east and are to be worshipped by devotees in the waking state. Those in the south, west and north represent *Pradyumna*, *Saṅkarṣaṇa* and *Vāsudeva* in the stages of dream, deep sleep and transcendence. The face to the south has the marks not presented clearly and are in the stage of dream. The next face has the marks visible in the form of lines and are to be worshipped by those in the state of deep sleep. The last face has the marks, which are totally invisible and are to be worshipped by those in the transcendental stage. A meditator is required to contemplate at four stages starting with that of *Aniruddha* and the other three as depicted in the north face, and gradually passing through to *Pradyumna*, *Saṅkarṣaṇa* and *Vāsudeva*, keeping all the other three in each. Each stage corresponds to another stage in the other set, that is, waking, dream, deep sleep and transcendental. The meditator has to raise himself to that state of consciousness which is represented by the stage concerned. This kind of meditation is called *Caturātmya Upāsanā*.

The stages of deep sleep, dream and waking stage are described in detail and are given the names of first, second and third *caturātmya*, *śrī*, *puruṣa* are ever with each *vyūha* deity *Lakṣmī*, *Kīrti*, *Jayā* and *Māyā* are the consorts *Vyūha* Gods in the order of enumeration from *Vāsudeva*¹ and her body is also non-materialistic².

1.11 VIBHAVA

Vibhava means the divine descents of *Vāsudeva*. This is known as *avatārās*. The word *avatāra*, literally means coming down from a higher plane to a lower plane. Though *Vāsudeva*'s form is knowledge, in order to bestow his blessings on the devotees, he descends down to earth with an incomparable splendour.

His form, when it descends, is of three kinds; gross, subtle and transcendental. They are at the junction of each of the four *yugas*.

1. Introduction to LT., p.25; AhS . V. 20b – 28a

2. LT.XI. 9-18;

Thirty-eight deities of *Vibhava* kind are enumerated as follows:¹

(1) <i>Padmanābha</i>	(2) <i>Dhruva</i> ,	(3) <i>Ananta</i> ,
(4) <i>Śaktīśa</i> ,	(5) <i>Madhusūdana</i> ,	(6) <i>Vidyādhīdeva</i> ,
(7) <i>Kapila</i> ,	(8) <i>Viśvarūpa</i> ,	(9) <i>Vihaṅgama</i> ,
(10) <i>Krodhātmā</i> ,	(11) <i>Baḍabāvaktra</i> ,	(12) <i>Dharma</i> ,
(13) <i>Vāgiśvara</i> ,	(14) <i>Ekārṇavaśāyīn</i> ,	(15) <i>Kamaṭha</i> ,
(16) <i>Yajñavarāha</i> ,	(17) <i>Nṛsiṁha</i>	(18) <i>Amṛtaharāṇa</i> ,
(19) <i>Śrīpati</i> ,	(20) <i>Kāntātmān</i> ,	(21) <i>Rāhujīt</i> ,
(22) <i>Kālanemīghna</i> ,	(23) <i>Pārijātahara</i> ,	(24) <i>Lokanātha</i> ,
(25) <i>Dattātreya</i> ,	(26) <i>Nyagrodhaśāyīn</i> ,	(27) <i>Ekaśrṅgatanu</i> ,
(28) <i>Vāmana</i> ,	(29) <i>Trivikrama</i> ,	(30) <i>Nara</i> ,
(31) <i>Nārāyaṇa</i> ,	(32) <i>Hari</i>	(33) <i>Kṛṣṇa</i> ,
(34) <i>Paraśurāma</i> ,	(35) <i>Śrīrāma</i> ,	(36) <i>Vedavit</i> ,
(37) <i>Kalki and</i>	(38) <i>Pātālaśāyana</i> .	

These thirty eight deities are held to be *prādurbhāva* (earliest manifestation). Here, *Kṛṣṇa* is the son of *Brahmā* and not the son of *Vasudeva*.¹ The number of these deities is stated to be 39 in *Ahirbudhnya Saṁhitā*.² There is discrepancy between the accounts among the *Pāñcarātra* texts. *Viśākhayūpa* is considered to be a *Vibhāva* and leaving off the thirty eight deities as enumerated. *Viśākhayūpa* is not separately mentioned and is referred to by the word *Padmanābha*.

There are divergent views in regard to the descents. *Aniruddha*, *Matsya*, *Kūrma* and *Varāha*, spring from *Vāsudeva*, *Nṛsiṁha*, *Vāmana*, *Paraśurāma* and *Rāma* from *Sankarṣana*, *Balarāma* from *Pradyumna* and *Kṛṣṇa* and *Kalki* from *Aniruddha*.³

The *Sanatkumāra saṁhitā* mentions the descent of *Kūrma* and *Nṛsiṁha* from *Samkarṣana*.⁴

1. SS IX 77-84b

2. AhS 5.50 – 56.

3. Is this AhS

4. SKS *Indra rātra* III.38, 67

1.12 ANTARYĀMIN AND ARCA

The fourth form is that of the in dweller (*Antaryāmin*). The three gems, the *Sāttvata*, the *Pauṣkara* and the *Jayākhyā Saṃhita* do not mention this fourth form. The *Lakṣmī Tantra* mentions this form¹ and the *Ahirbudhnya Saṃhitā* contains a similar reference. This form is referred to as *antarātman* in *Lakṣmī Tantra*. Probably the *Lakṣmī Tantra* and the *Ahirbudhnya Saṃhitā* are earlier *Pāñcarātra* texts and thus include this form of *antaryāmin* in the list of the forms of *Viṣṇu*. Perhaps, a *śloka* from the *Saṃhitā* suggests the name *pāñcarātra* to stand for *para*, *vyūha*, *vibhava* and *svabhāva* to account for the name *Pāñcarātra*².

Thus, it seems that the concept of *antaryāmin* came to be included under the influence of the passage in

1. *antaryāmi niyantā ca LT. L7b Ch.50*

2. *Vide: "tat para vyūha vibhava svabhāvādi nirūpaṇam pāñcarātrīyam tantram - AhS. XI.63b - 64a.*

¶

Brhadāraṇyakopaniṣad where Brahman is stated to be immortal and inner controller of many things of *ātman* and also as knowledge.¹

Arcā is the fifth form of *Viṣṇu* and it is that form which is installed in temples. It is called *arcā*,² *pratimā*,³ *vigraha*,⁴ *mūrti*,⁵ *bimba* and *bera*.⁶

The *Para* form is like water around the universe, the *vyūha* form is like the milky ocean, the *vibhava* form is like water in the floods of the rivers, the *antaryāmi* form is like the water deep inside the earth, and the *arcā* form is like the water that oozes in the small puddles on river banks or on the sea shore.

1. *Brhadāraṇyaka upaniṣad*. “yah ātmani tiṣṭhan ātmano antara yasya ātmā śarīram”.
2. LT II.59a
3. SS XXIV 14, 15
4. SS. IX.89
5. SS IX 119A
6. SS XXIV.4a

1.13 *KRIYĀ*

The *Pāñcarātra āgama* is also concerned with temple construction, making icons, consecration of icons in the temples, conduct of festivals and daily worship. Hence, all the texts are to some extent devoted to *kriyā* and *caryā*. However, the early texts, particularly the *Ratnatraya*, the *Lakṣmī Tantrā*, the *Ahirbudhnya Samhita* and the *Parama Samhitā* are devoted to occultism, *japa* and *dhyāna*.

The idol form whose worship assumed much importance in the later texts and is mentioned along with the consecration of the temples. The materials recommended for making the icons are gems, metal, stone, mud, wood and crystal. They should be used only after examining them thoroughly. The icon could be in standing, seated or reclining posture, depending upon the incarnation of the lord that is to be represented.

Normally, the icons are of seven kinds, namely *mūla* or *dhruvabera*, *kautuka* or *karmabera*, *utsavabera*, *balibera*, *snapanābera*, and or *irthabera*, *Svāpabera* and *Utthāvabera*. Of these, the *dhruvabera* is the primary one that receives consecration and by this ritual the power of the supreme lord manifests in it. The other *beras* have to receive the power from the *dhruvabera*. The *Dhruvabera* is normally made out of stone and is black in color. Black colour is to be the main color among various colors.

The *karmārca* is the form that receives the power from the *Dhruvabera* and infuses or distributes it to the other *beras*. This form is not available in many shrines nowadays. Any other *bera* that is available there is used to serve the purpose of *karmabera*. The *utsavabera* is used for these occasions. The *balibera* is taken out of the temple to offer *bali* to certain deities kept at fixed places. *Snānārca* is used in giving ceremonial baths on occasions and is also used for daily bath in the sanctum sanctorum. The *utsava* idol too receives bath on special occasions. The *Tirthabera* is used for offering bath on the *avabhṛta* day, that is the last day of the festival.

The small idol is used for sleep and waking up in the sanctum sanctorum. This *bera* is put to sleep in a swing kept there. In some temples, there are only three or four forms including the *dhruvabera*. One or two of them is used to serve the purpose of the non-available form.

1.14 *MANTRAS*

This iconic (*arcā*) form of the lord is to be worshipped with *mantras*. The *mantras* vary according to the form of the lord.

The active aspect of *śakti* rises and assumes the form of *Nāda Nārāyaṇa* who is in the state of tranquility (*sānta*). This stage is known as subtle (*sūkṣma*). Then *nādanārāyaṇa* assumes the form called *śabda* which is also called *śabdabrahman*. This stage is called *paśyantī*. The next stage is *madhyamā*, when it occupies the region of the throat. It is experienced by trained *yogins*. The next stage in the development of sound is known as *vaikhari*, when the letters are formed together with their meanings. It is then heard by the speaker and listener¹.

1. Cf. *Vākyapadīya* 1.144

The *mantras* are made up of letters that become audible. The mantras are represented in *maṇḍalas* which are formed out of these letters. A pedestal is to be made on the ground near the *maṇḍala* and is prepared with colour powder in the form of a concentric circle. At the center is the axle (*akṣa*) which is *praṇava*. Around the axle is the circle (*cakra*) containing the six words.¹ The spokes of the wheel are formed around it, are marked by consonants from *ka* to *ma* and are to be written on the rim. The outer wheel is marked by *kṣa*. The *Āgama* text explains the rules for making out the *mantra* to form the position of the *mantra*. For instance, the forming of a *mantra*'s letters are given in *Īśvara sarīhitā* XXIII 105—10.

1. See appendix. See Diagram IV

“Yat jñātvā na punarjanma bhavatyārādhakasya ca |
 ādāyākṣasva madhyastham nābhipūrvamataḥparam||
 pūrvam nemes tu tasyaiva yojyam nābhitrayodaśam|
 dvitīyād aparam varṇam sarvaśaktyātmanepadam||
 dvitīyām dvādaśād varṇam dvitīyāt prathamaṁ tataḥ|
 pañcamam ca bahiṣṭhebhyas trīnetān viddhi kevalān||
 nābhyekādaśāmbhinam dvitīyam cāṣṭamāt tataḥ |
 namonamah padayuto mantras cāstādaśāksarah ||
 asyaikārnām padam pūrvam tryakṣaram tad anantaram |
 ṣaḍakṣaram trītyam tu caturtham caturakṣaram ||
 dvitīyam dvyaakṣaram cānyat padqḍh samprakirtitam |
 trītyam atha vakṣyāmi mantram mantravidhām vara! ||”

The *Pāñcarātra Āgama* divides a sentence which forms a *mantra* into four parts called *bīja*, *piṇḍa*, *pada* and *saṃjñā* and each one of these is in itself effective as a *mantra*. The first, that is *bīja*, is used independently and also forms the essential part of the *mantra*. It may be formed from one or two vowels or from a vowel and consonants to become a *mantra*. Many vowels, letters like *praṇava* *hrīm*, *aim*, *klīm*, *gam* and so on represent the *bījamantra*. The consonants which run between the *bīja* and the other parts of the sentence are called *piṇḍamantra*. The *piṇḍamantra* has the vowel and all case suffixes and is in the form of praise to the deity and addresses it (example *sahasrajvālāya*). *Saṃjñā* mantras consists in the name of a particular deity addressed in the mantra along with the

words, *namas* and *pranava*(eg *Om ḥamo viṣṇave*). These are recited with respect to the four states, i.e. the transcendental state, deep sleep, dream and waking.¹ Each one among these four parts could be there without the other three. However, all the four together could be effective when the *mantra* is addressed to God. The first letter of the sentence with *anusvāra* could be the *bija mantra* of it, if it does not have one. It is indicated that the fourth class and women are eligible to use these *mantras*.

The *mantras* are divided into three groups *vaidika*, *tāntrika* and *vaidika tāntrika*. The fourth class and women, who could not have *upanayana* cannot use the *vaidika mantra* and require to have a person for using these *mantras*. The *tāntrikamantra* is formed inserting *tāntrika* syllables in *vaidikamantra*, e.g *hrīṁ om. śrīṁ* and others are *tāntrika* syllables.

There are *tāntrika* letters which, when used in the end of the *mantras*, convey the purpose to be served by the *mantra*, e.g *namah svāhā, hūṁ phaṭ vauṣaṭ etc.*

1. *rūparī me bhagavāñmantrā vijneyā mūrtayo ‘matāḥ!
Jāgratsvapnau suṣuptiś ca turyāṁ ceti catuṣṭayam॥* :LT XXII.22

Mantras are of two kinds: gross and subtle, and partless and with parts. Some *mantras* are said to be *vyāpaka* as they provide all the *mantras*. The *Pāñcarātra* system admits five *mantras*, i.e. *pranava*¹, *ṣadakṣara*², *asṭākṣara*³, *dvādaśākṣara*⁴ and *jitantā*⁵.

There are *angamantra* that is *hṛīm*, *śirah* *śikhā*, *kavaca*, *netra* and *astramantra*. There are the *mantras* for the deities forming the ornament and weapons of *Viṣṇu* and other deities. The twelve syllabled *mantra* is of great importance in the system. Special *mantras* are used for specific purpose like invocation, *bhūtaśuddhi*, *arghya*, *pādya*, *ācamanīya* and others.

1 *om*

2 *om namo viṣṇave*

3 *om namo nārāyaṇāya*

4 *om namo bhagavate vāsudevāya*

5 *om jitāṁ te puṇḍarikākṣa namas te viśvabhāvana namas te śtu hrṣikeśa mahā puruṣa pūrvaja*

Tārā's aṅgamantras:

Om hṛāṁ jnānāya hrdayāya namah (hrn mantra)

Om hrīm aiśvaryāya śirase svāhā (śirā h-mantra)

Om hrūm śaktaye śikhāyai vauṣaṭ (sikhā- mantra)

Om hraim balāya kavacāya hum (kavacā-mantra)

Om hraum tejase netrābhyaṁ vauṣaṭ (netra-mantra)

Om hraḥ vīryāya astrāya phaṭ (stra-mantra)

Mantras are stated to convey three aspects, i.e. gross, the subtle (sūkṣma) and the transcendental (para) aspect. *Tārā* is the name given to the *pranava*. The *mūla mantra* and *vāsudeva mantra* get detailed treatment. The parts of *prapatti* are shown to be conveyed in the former *mantra*.

Among the other mantras, *nṛsimha mantra* gets a special dedication and it is worth noting that the word *nṛsimha* is derived as destroying the bondage of men¹. The *Pañcāhuti mantra* and *puruṣasūkta* are analysed part by part and explained. The *Ahirbudhnyasamhitā*² rightly observes that many *mudras* relating to the use of *mantras* are treated in the *Jayākhya samhitā*.³

The *Mantras* are to be used in meditation. The efficiency of them get a detailed treatment in *Jayākhya samhitā*.³ Likewise they are to be used during the worship of God in the *mandala* while doing

1. LIV *Nārāyaṇabandham*

2. AhS-LXI.

3. JS-XIX 8-12.

nyāsa and forming *mudrās*.¹ The *Sanatkumārasaṁhitā* treats the *mantras* in a particular way. *Mantras* are threefold, namely, *sāvitrī*, *viṣṇugāyatrī* and *mūlamantra*.² The *sāvitrī mantra*, is called *gāyatrī mantra* in the *vaidika* rituals. *Mūla mantras* are two in the *Pāñarātrā āgama*. They are *Aṣṭākṣarā* and *dvādaśākṣara*.

The *Āgamas* prescribe a way of life for the various *vārṇaśramas*. In this respect, it is equal to the *veda*. It adopts Vedic concepts and *mantras* including the *Vedic* names such as *yāga*, *utsava*, *ijyā*, *avabhṛta*, etc.

Man does not live alone. He lives in a certain environment. He has to face certain things which could be either desirable or undesirable to him. In order to overcome certain enemies and other

1. JS XIV 69-89.

2. See appendix 23

3. *mantratrayam samudīṣṭam sandyopāsanāni karmāni prātasca visnugāyatrī madyāhne dvādaśākṣaram aṣṭākṣaram jāpet sāyam sarvadāśākṣaram tu va*, SKS Brahma V 97—98

4. *ibid brahma IX-101b mūla mantra dvayam cāpi pañcōpaniṣadōjāpet*

other undesirable occurrences man resorts to certain rites like *śāntika*, *puṣṭika*, *vidveṣaṇa*, *māraṇa*, *uccāraṇa* etc.¹ Some of them are purely *tāntrika* rites. *Siddhis* are also adopted here.

The Vedas too contain the treatment of such practices. Expiatory rites are prescribed for such practices, which prove that such acts are undertaken². Śonery and such sacrifices used to be performed where special mantras are to be used. Enchanting the enemy and slaying him are enjoined. The Vedic mantras are used in these cases. Hence, the *Āgama* need not be condemned for the treatment of these topics.

The *Āgama* is concerned with the ways and means of worshipping God. Because of necessity for man *Āgama* also deal with other matters like medicine, purificatory ceremonies for the departed souls³ etc.

1. vide IS XXVI. SS XVII

2. Āpastambadharmasūtra I 9-27-28.

3. JS XXVI LT 1- Pads XXV,XXIX

In all these cases *mantras* are to be used, for the *Āgamas* believe that any act, whatever be its nature, is to be done only with the utterance of *mantra*. On this account, the *Āgama* does not cease their validity.

The *Āgamas* recommended iconic form of worship and these icons were installed by great sages or *ācāryas*. One cannot have a direct access into the sanctum sanctorum and perform worship for the image of the Lord. It is because a person's physical body is made up of matter and as such, he is not fit to do the *pūjā* for the Lord whose form has become non-material by the process of the installation ritual. Hence the *Āgamas* prescribe expiatory (*prāyaścitta*) rites and the act of initiation (*dīkṣā*). One who aspires *Pāñcarātra* worship, will have to get the five sacraments¹ as a first step. The *Āgamas* have enjoined the ritual of *dīkṣā* or initiation to perform the Pancaratra worship.

1. They are *tāpa*, *pūṇḍra*, *nāma*, *ijya* and *mantra*.

In order to undergo the ritual of *dikṣā*, one has to approach a qualified person to initiate him into these rituals. The qualified person who initiates the aspirant into this fold is known as an *Ācārya*. The following chapter is devoted to the definition of an *Ācārya*, the disciple (*śiṣya*) and *dikṣā*

CHAPTER II

ASPECTS OF *DĪKṢĀ*

Dikṣā has different aspects such as the qualification of a preceptor, the disciple, the eligibility of aspirant, its classification, the appropriate (auspicious) time and rituals.

A definition helps two purposes. One is that it has to show the features of the object to be defined and the second to contrast it from other objects.

There are two ways of defining an object, firstly etymological and secondly conventional. For the word *dīkṣā*, conventional meaning alone is available. But the *Āgamā* texts do not leave the word as it is without attempting at its derivation. The word *dīkṣā* may be taken in its broad sense, as 'beginning', or 'training' or 'instruction'. The word is split as 'do' and 'kṣā' in the *Pāñcarātra* texts.

It is surprising that while all the *Pāñcarātra* texts of the ratnatraya are silent over the exact definition of *dīkṣā*, the *Lakṣmī Tantra* and smaller texts like the *Viṣṇu Samhitā* and the Aniruddha *Samhitā* offer the definitions. Most of these definitions are only functional. Of these, the *Lakṣmī Tantra* is a text of Kashmir origin and the influence of the Saiva *Āgama* and Tantra can be seen in its definition of *dīkṣā*.

The *Lakṣmī Tantra*¹ derives this definition from ‘do’ (to cut), that is, to remove misery, (*klesa*) and ‘*kṣā*’ means helping the aspirant to see all positions. The same text offers another definition that when the root ‘do’ is taken in the sense to ‘destroy’ all the impurities and ‘*kṣā*’ offers the supreme position. According to *Viṣṇu Samhita* the root mean giving success in all undertakings and *kṣā* removes all the difficulties and knots (*granthi*)². But the sanskrit

1. *Yad evati kleśa- karmādīnī kṣayātyakhilāni padam – def. 1.*
Kṣapayitvā malam sarvam dadāti ca param padam – def. 2 ch XLI, 5a - 6b.
-Lakṣmī Tantra
2. *Dīyante siddhayah sarvāh kṣiyarte granthayopyatah dīkṣātvamevam dīkṣāyah dharmādharmeḥ datmanah.* *ViṣS ch X.2*

root 'do' does not have this sense of giving success and hence this interpretation may be unacceptable.

The word *dīkṣā* cannot be derived at all according to the rules of Sanskrit Grammar. The attempt made in the *Āgamā* text is not satisfactory. It would be prudent to take the word as conventional in its denotation. The two important functions which the ritual *dīkṣā* fulfil are the removal of all obstacles that hinder the path of spiritual progress of the aspirant and enables him to acquire the knowledge of the world.

2.1 SOME MORE DEFINITIONS OF DĪKṢĀ OF NON-VAIŚNVA TEXTS

The *Kulārṇava tantra*¹ defines it as it provides a spiritual status by washing of all the sins. The *Śāradā Tilaka*² states,

1. *divyabhāva pradānācca kṣālanāt kalmaṣasya ca dīkṣā iti kathitā sadbhīḥ bhava bandha vimocanāt* - (*kulārṇava tantra*) 17.51 – *History of Dharmasāsthas Sec. VI ch. XXVI P: 1117*
2. *dadyācca divya bhvam kṣṇuyāt duritāni aot bhavet dīkṣā* - *prapañca sāra V.2 Divyajñānam yatodadyāt kuryāt pāpasya samkṣayam, tasmāt dīkṣetī samproktah desikaih tantra vidbhih Sārādatilaka IV-2.*

“since it helps attain divine knowledge and destroy the sins, it is called as *dīkṣā* by the great teachers”.

2.2 *DĪKṢĀ* :

It could be administered to people who are grouped under wealthy and poor. Those who are wealthy could make use of *mahā mandala*, like *cakrābja mandala*. For a devotee who is not well to do homa is to be performed with either sesame and ghee .

2.3 TYPES OF *DĪKṢĀ* :

Mere words are to be used for him who is without wealth¹. This is also stated in the *Lakṣmī tantra*.

The *Jayākhya Samhitā* offers few more classifications. *Sāmānya dīkṣā* is of three kinds namely *Saṅkṣipta*, *Madhyamā* and *Ativistarā*.

1. LT.XLI 9-10 also in JS.

2.4 SANKṢIPTA

It can be said to be the *mantra* in the sense that *mantras* are used by themselves. The *Saṅkṣipta* kind offers to the aspirant enjoyment which would last for a short period.

2.4 MADHYAMĀ

Its kind lasts for a longer time and shall be called *Madhyamā*. It offers enjoyment for a longer period. The more elaborate kind (*Ati Vistara*) offers pleasure which are endless. As a result of *homa* and *pūja* for an inexhaustible period, but all the three are alike in granting *apavarga*.

There is a *dikṣā* of the special kind which are five fold. The first is intended for youngsters who have set their mind on *Viṣṇu* and who know the convention (*Samayajña*). The second is to be administered to devotees, maidens and *Putraka*. The *Sādhakas* are to be given the third kind and leads to *mokṣa*. The fourth kind offers proximity. The fifth one is to be given to *Deśikas* and women.

The *Lakṣmī Tāntra* has interesting features while dealing with *dīkṣā*. *Dīkṣās* is of three kinds namely gross(*Sthūla*), Subtle (*Sūkṣma*) and transcendental (*parā*). The *mantras* of *samkṣipta* kind has subtle elements, *pradhāna* and *Īśvara*, *Ārkuśa* and others are to be selected to the five elements – ego, *buddhi*, *prakṛti*, and *Īśvara*. In the case of *madhyamā* kind of *dīkṣā*, those who begin with subtle element have to be added to *Vistr̥ta dīkṣā*¹.

The method of relating the *mantra* in the *viśeṣa dīkṣā* to *tattvas* is much detailed. In the case of the first kind, “*viśvātmane nārāyaṇāya namah*” are to be related to the ego, *buddhi* and *prakṛti* respectively. In the second also, *hr̥daya*, *netra*, and *praṇava* *mantras* are to be related to the subtle elements, ego and god in the third kind. *Vibhava* *mantras* of *nṛsiṁha*, *kapila* and *varāha* and eight *anga* *mantras* subtle *mantras* and *mūlamantra*, *Aniruddha*, *Pradyumna* and *Samkarṣana* *mantras*, *Vāsudeva* and *Satya* are to be

related to subtle elements of smell, taste, colour, touch and sound. ego, *buddhi*, *pradhāna*, *Īśvara* respectively to *puruṣa*, *satya*, *acyuta*, and *Vāsudeva*. The four *tattvas* of *Aniruddha*, *Pradyumna*, *Samkarṣana* partless god and goddess, *Nārayaṇa*.

Another kind of classification is intended for the four kinds of disciples *Samayi*, *Putraka*, *Sādhaka* and *Ācārya*. This method is not discussed, but seems to be elaborately treated elsewhere¹. *Dikṣā* which is given to the wealthy, those who have less wealth and those who are poverty stricken is called *Māntra*, as *mantra* are merely used in them². Those pupils who are solely attached to enjoyment in life are to be given *Tattva dīkṣā* in which the *tattvas* are purified.

The *Aniruddha samhitā* defines *dīkṣā* as of two kinds:

1. *Śāstrartha dīkṣā*
2. *Mantra dīkṣā*

1. Ibid 59-61, *deśika* could be taken to mean an *Ācārya* or who knows how to direct and conduct *dikṣa*. It is to be noted here that the fourth class are not mentioned here but are implied. L.T XLI 8b)
2. *Angata* must be reference to the *Jayākhyā* which treats this kind in ch XVII3 LT 32b

The first one is intended only for the spiritual class and introduces them to the *Pāñcarātra* system. The latter is to be administered to all others.¹ The *Īsvara samhitā*, follows the *Sattvata* and classifies *dīkṣā* into *Vibhava*, *vyūha* and *Sūkṣma* kinds.² The topic of *dīkṣā* appears to have been treated in the *Brahmarātrā* of *Sanatkumara samhitā* and in chapter IV of *Indrarātrā*.

This text fixes the time of the year when the members of the four castes and women could have *dīkṣā*. Conventions (*Samayas*) to be followed by those who receive *dīkṣā* have to observe are given in chapter VII of the *Indrarātrā* of this text which is not fully available and which is stated to have a chapter on *dīkṣā* could have treated this topic in fully.

The *Nāradīya Samhitā*,³ *śrīpraśna samhitā*,⁴ *Paramasamhitā*

1. This is referred to *visks Indra* IV 10b-13
2. The *Aniruddha Samhitā*
3. Ch 7,9
4. Ch 7

Vaśiṣṭha samhitā,¹ *Viśvāmitrā samhitā*,² *Viṣvakṣena samhitā*³ and *Śāndilya samhitā*⁴ contains chapters on *dīkṣā*. They cover only these topics which are elaborately given in the *Sattvata* and *Jayākhyā samhitās*^{5,6}.

At the outset there are two broad divisions of *dīkṣā*.

1. Applicable to the object to be adored . They may be a form of God or more especially, the mantras which play a significant role, and
2. Related to the aspirant who are divided according to various factors-such as social status, birth in the higher or lower class of human being and so on.

Vibhava Vyūha and Para (sūkṣma) are the *dīkṣā* which come

1. Ch8
2. Ch 9
3. Ch9
4. Ch10
5. Ch 8
6. Ch5

under the first category. The *vyāpaka mantras*¹ are to be propitiated in this kind .Even one among these *mantras* could serve the purpose *Dvādaśākṣara* then *Aṣṭākṣara* and then *Mūlamantra*² are to be used here. This *dīkṣā* offers final release (*mokṣa*)³.

Vyūha means division. The way of using the *mantras* is given a detailed treatment in the *Sāttvata Saṃhitā*⁴ where *mantras* are shown to be distributed among the four *vyūha* deities and are propitiated. The same principle applies to *Brahma dīkṣā*⁵. The *Vyāpakamantras* are to be adored in *Sūkṣma (Para) dīkṣā*.

While making use of the *mantra* the syllables that constitutes the *mantra* have to be used individually., and also without them. The *avayava (aṅga) mantras* relate to *śiras*, *sīkhā*, *kavaca*, *netra* and

1. *Praṇava Dvādaśākṣkāra, Saḍakṣara, Viṣṇu gayatrī and tantrī* are the *vyāpaka mantras*.
2. *Mūlamantra* is a *mantra* relating to the particular deities in whose honour it is to be used.
3. SS XIX 108-169 See com on P9. 405-406.
4. SSVIIIX15 ref. Naraśmīha mantra ibid XVI 26.
5. Ibid 176

astra (heart, head tuft, armour, eye and weapon.) When the *anga mantras* are not available for those *mantras* which have no *anga*, the *Pranava* could be used¹.

Under the second category the following kinds are brought. *Adhivāsa dīkṣā*², a method of preparing a place for worshipping (devotees of God).³ Solitary enjoyment and both are the purposes for *dīkṣā*,⁴ *Caturmya* (group of the four *vyūha deities*.) to be adorned which offers enjoyment through six qualities-*sādguna*.

2.6 QUALIFICATION OF A PRECEPTOR

ĀCĀRYA

The ācārya who is qualified to teach and initiate a pupil plays a vital role in the process of *dīkṣā*. A preceptor ever required to serve this purpose, is known as 'guru'. The preceptor shoud be endowed with

1 SS XIX 171-174

2 *Ibid bhaktānāmadhvivāsārtham kṣaparigrahamācaret* SS XVIII 4 SS XIX4

3 *Ibid* 179.

4 JS XVI – 4b-b1

all characteristics expected of his kind . He should be a person of spiritual birth, well versed in *Vedas*, performing the six duties prescribed for the five different times in a day¹. He must be pure in nature, thought word and deed. As for the Acarya of *Pāncarātra* system is concerned he must have mastered the knowledge concerning the significances of that system. He must follow the austerity of silence and must have worked hard constantly in mastering and in the repetition of the syllables constituting the *mantras*.

The *Ahirbhudhnya Samhitā* expects the preceptor as to have known the realities, as treatead in the *Veda* and *Vedānta*. He must know the methods of selecting the matter², devoted to good deeds,

1. *They are abhigamana, upādāna, ijya, ārādhana, svādhyāya and yoga see appendix for more detail.*

2. See AhS XX.1-7:

vedavedāntatattvajño vidyāsthānavicakṣaṇah ।
 ūhāpohavidhānajño daivapitryakriyāparah ॥ 1
 avaktā cāpavādānām akartā pāpakarmaṇām
 amatsari parotkarṣe paraduḥkhe gṛhṇāparah ॥ 2
 dayavān sarvabhūtesu hrṣṭah parasu^{द्वय} yodaye ।
 punyeṣu muditāyukta upeksāvān kuvuddhiṣu ॥ 3
 tapahsamtosaśaucāḍḍhyo yogasvādhyāyatatparah
 pāñcarātravidhānajñas tantrāntaravivicakṣaṇah ॥ 4
 tantrānām antarajñāś ca mantrānām kṛtyatattvavit ।
 padavākyapramāṇajño hetuvādavicakṣaṇah ॥ 5
 sāmānyasyāpavādasya vettā yantravicaksanah
 kuṇḍamaṇḍalabhedajñah kriyākāravickṣaṇah ॥ 6
 adhyātmajñānakuśalah sānto dānto jitendriyah
 sadanavāyasyasambhūta ācāryo nāma vaiṣṇavah ॥ 7

especially relating to God and the ancestors. He must be away from blaming others and should not commit sinful deeds. He must be free from envy at others. He must have eminence and be compassionate towards all in distress. He should be fully engrossed in the prescribed religious observances. Contended and pure, he must be devoted to meditation. He should have studied the *vedas*, and knowledgeable in the rules of *Pāncarātra*. He should also know the practical side of the *tantras*. He must be well versed in grammar, *mīmāmsa* and *nyāya*. He must be well trained in argument and skilled in knowing the principle of the general rules with exceptions. He must be trained in making *yantras*, and be aware of the differences between fire, pitcher¹ and *mandala*². He must be conversant with the factors leading to acts and their training, and skilled in the revival of the soul. He must be calm, and have self control. He must have born in a good family and a staunch *vaiṣṇava*³.

1. Pitcher, a vessel made of earthware for holding or pouring liquid.

2. *Mandala* :- Lit. 'circle', a design motif used to concentrate the divine power during worship, a seat or instructional device used in *dīkṣā*, used in constructing *mantrās*, a large design used to plot out a tract of land or part of these to determine the exact location of the deity's placement. H. Daniel Smith.

3. *AhS Ch.XX 1-7*

Further, he should be skilled in applying sixteen *nyāsās*¹ and knows different *siddhāntas*². He should be straight-forward, sympathetic, true in speech, and should be of good countenance. He must be serving elders, teaching all beings alike and should do mental worship and free from all calumny. He must have undergone *dīkṣā* in *chakrābjamandala*³. He may be a *brahmacārin*, *grhastha*, *vānaprastha*. He may be a brahmin *vātu*⁴ (youth) or old man⁵.

It is a different kind of *brahmacarya celibacy* found in the *Sanatkumārasamhitā*⁶ which enumerates what an *acārya* should not do. It advises the deeds in which he shall indulge and those he has to avoid. He shall not do any despicable act. He shall not misappropriate the temple funds. He shall not eat *nirmālya*⁷.

1. & 2 see Appendix. 25 and 31

3. See Appendix See Diagram IV

4. One who is below sixteen years is called *vātu*.

5. *Pād kṣiṇa* XXIV – 1-17

6. SKS-ch IX

7. Food flowers, garland, sandal paste which are – offered to gods on the previous day.

Anything that is offered to God shall not be given to him who is not a *dīksita*. He shall not violate the principles of worship nor can become a *sanyāsin*. He shall not take food from another's house nor touched by others. There are certain prohibited places where he shall not live. Ever he shall have the mark of the weapons of *Viṣṇu*.

He should avoid sleep during daytime. Those who are spiritually born alone shall be the *Ācārya* for all classes. If a member of the higher birth is not available, then he who is next in the descending order, shall be chosen¹.

2.7 *ĀCĀRYA*

The *Pāñcarātra* tradition does not classify the *Ācārya* like the disciple. The case of the disciple is not the same. Those who are admitted into studentship under an *Ācārya* are bound to be of varying degrees of calibre. They have to ascend to the position of *Ācārya* through stages .

1. Food, flowers, garland, sandal paste which are used or offered to god *SKS*. 48b to 49 a. See *SKS. Indra rātra* IX. 13.

An Ācārya is different from his name sake who is to train his pupils. A *Sādhaka* becomes an Ācārya by the potency of the *mantras* and also by the grace of his *Guru*. After the *abhiṣeka* he becomes an Ācārya. He should spend the quarter of the money. He should honour his *Guru* by doing *pūja* to him and also to God. He should see that his *guru* is satisfied with devotion and *pūjā*. When the *pūja* is completed all the materials which are left over of the *yaga* must be offered to *Agni*. He has to learn all his duties from his *Guru* and should feel responsible for everything. The doubts of the devotees should be cleared by an Ācārya according to the *śāstras*.

He must not be selfish and be greedy. He should not use his influences on others, must do what they request, whoever comes for help and advice in the same manner as he does to others. He must be one who is afraid, or obedient or loving. He must do the *yāga* to all according to *śāstras* knowing their wants.

People knowingly or unknowingly commit mistakes. To avoid this, a *homa* should be performed. If a person has done injustice to someone and regrets it, *Prāyaścitta homa* should be performed. He should not discriminate between male and female in imparting certain instructions, he should teach the *Vaikhānasa vaiṣṇava* too. The *pūjā* is done to free ourselves from this world and reach God. The *Ācārya* must tell as how to prepare the fire altar and *mandala*, the weapons of God like, conch, discus, mace and an idol made out of metal or clay. The disciple must be taught all these things and the preceptor should teach him diagrammatically, so that he can understand. God is installed in temple with the help of *mantras*. Semi-divine beings are also installed. All types of people can visit the temple. In order to make them *Vaiṣṇavaite* all arrangements must be made. To do this act one must follow the *guru*'s advice and help with devotees. *Pitr homa* should be performed so that people are happy. The *Śiṣyas* must be treated well so that they become happy. He must advice people who are ignorant of *sāstras*. He must explain and satisfy all.

Ābhiṣeka for all the four pupils is not mentioned in any *Pāñcarātra* except in the *Jayākhyā*. He cites a passage from *tāntra* in support of his interpretation. The commentator observes that these may be gradation of *Abhiṣeka* for each one according to the *Jayākhyā*.

The following texts treat topic of *Ācārya*

1. *Ahirbudhnya Saṃhitā* ch. 20, 1-7 *Ācāryalakṣaṇa*
2. *Aniruddha Saṃhitā* ch. 3 *Ācāryalakṣaṇa*
3. *Kapiñjala Saṃhitā* ch. I; 33, ch II: 1- 8
4. *Pārameśvara Saṃhitā*
5. *Pādma Saṃhitā caryāpāda* ch. 7 *maṇḍalādhābīcāryābhiṣeka*
6. *Pārāśara Saṃhitā* ch VII 22-23
7. *Puruṣottama Saṃhitā* ch II, 4-8, XXII: 5, 69
8. *Mārkaṇḍeya Saṃhitā* XII: 1-14, Laks XXI 30-36
9. *Lakṣmī Tantra* ch. 21 *guruśiṣyalakṣaṇa*
10. *Śāndilyasaṃhita* 1. VI: 69-70, ii ii : 272;
11. *Sanatkumārasaṃhitā indrarātra* ch. 9 *Ācāryalakṣaṇa*
12. *Hayasīrṣa Saṃhitā* “Ad” 11, 12-18, 111; 1-17 (comp) IV: 1.9

2.8 GENERAL CHARATERISTICS OF A DISCIPLE

Any intelligent person desirous of acquiring knowledge should observe the practice of the elders and approach them with all humility to learn. The Hindu tradition enjoins this practice from time immemorial. The preceptor is to be approached as the first and foremost guide in regard to spiritual realisation and anything related to it¹. The pre-eminent position enjoyed by an *Ācārya* in Indian tradition is of something extraordinary and almost all traditions agree on this issue. As the traits of a noble teacher are laid down in the *śāstras*, in the same way the definition of a *śiṣya* also is mentioned in them. The person who approaches the *Ācārya* is designated as *antevāsin* and *chātra*.

The pupil should be calm by nature, intelligent and devoid of anger and avarice. The disciple should take bath and worship

1. *tadvijñārtham gurumevabhigacchet* - *Muṇḍ. Up.*

God at the appropriate hour. He shall ever endeavour to serve the *Guru*, devoted to Brahmins and fire. He should perform the *homa* to Gods and worship offering libations of water, with the *mantras*. Born of a noble family he shall be wise and straight forward. He may be of any caste but devoted to supreme God. Disciplined, he shall attend to the *Vratas* (observations). This restricts the selection of disciples to the twice born, refined in temperament and devoted to his family duties. This indicates that apart from the unmarried persons, householders are also eligible for *dikṣā*. He must be clear about the activities done or not done by him good or bad, and confess it to the preceptor without concealing anything.

The disciple must follow the path of *dharma*. He should perform his enjoined duties towards God, manes, and guests. He must know all about the *vedas*¹ and has a good knowledge of almost all subjects. He must do the *Pañcakāla pūjā* and must perform his

1 *Brahmayajña*-studying and teaching of the *vedas*

daily duties in the order it was taught to him by his *Guru*. He must attend to the five obligatory sacrifices *Pitṛyajña*¹, *Devayajña*², *Bhūtayajña*³, *Nṛyajña*⁴. He must possess a tranquill mind and remain unperturbed even on tempting or provoking occasions. He must possess self-control and the qualities like truthfulness, chastity and non-violence (*ahimsā*). He must always aim perfection and reject trifles. His thought should be pure so that his presence should make everything pure.

He must possess *Maitri* (friendship), *Karuṇā* (sympathy) *Muditā* (happiness), *Upekṣā* (disregard to material enjoyment). He should not have passion for women. He should not utter harsh words.

1. *Pitṛ yajña*-offering *tarpana* to one's dead ancestors
2. *Devatāyajña*-Performing sacrifices for God.
3. *Bhūtayajña*-offering *bali* or food to spirits to demon gods.
4. *Nṛyajña* –serving guests with dedication these five are considered as the household duties (*Pancayajña*.)

The pupil's daily duties start from the time he gets up in the early morning. He recites sacred *mantras*, performs *sñana*, (ablution), *agnipūjā* and other such ceremonies. He must visit the temple periodically. He should perform the *nyāsa* rituals(*mānasapūjā*) and actual *pūjā*.¹.

The disciple confesses himself to the preceptor about his belongings. He must not use the mantra for mundane benefits. It should be used for the welfare of the three worlds, government, kings etc, and not for destructions. Thus for instance the *Sudarśana-mantra*² which has been concentrated in the disciple's body must be carefully used so that its presence is maintained and protects the world.

After prostrating at the feet, the pupil should answer the question of the *Guru* clearly and politely. The *Guru* should approach only to seek advice. The shoes must be taken off before entering a holy or sacred place.

1 See *Lakṣmi Tantra* 21,27 LT.Ch XXVII 21-27.

2 See AHS. *Samhitā*, AhS Ch XVI.

He can be an academic person, be a warrior, or a commercial or a menial class of the society, or a person living in the forest or a physician or a beggar.

The pupil must be tested for three years by the preceptor; he must tell all the defects he has committed and this could be rectified if he is initiated into the *Pāñcarātra* system by performing *Cakrābijamandala dīkṣā*¹.

The *pāñcarātra* texts enjoin *dīkṣā* to be performed in the *cakrābja mandala*². It shall be coloured with white for *Kṣatriya* red for *vaiśya* and black for the fourth class. The *mantra* is referred only

1. cf. *Ahirbudhnya Samhitā Ch.20.*
Ívara Samhitā
Pauskara Samhitā 1 Ch
Viśvāmitra Samhitā Ch3
Sanatakumāra Samhitā Ch v11
Brahmarātra Ch II
Indrarātra Ch VIII
Sāttvata Samhitā Ch.1

2. *Pād. caryā VII 85.*

in the *Pādma samhitā*¹. How it shall be drawn is given in the *Pauṣkara samhitā*² Other texts do not mention any *maṇḍala*.

However, the *Jayākhyā samhitā* and the *Lakṣmī tantra* it enjoin *mahāmaṇḍalayāga* for *dīkṣā* to such persons and it called *Mahāmaṇḍalyāga*³. A sacrifice is to be done in that *Mahāmaṇḍala*. The word *mahāmaṇḍala* may mean big or long *maṇḍala*. This is stated in the *Pauṣkara samhitā*. This text enumerates the names of twenty five *maṇḍalas* and other names which are not referred to as *maṇḍalas* but as *yāga*. Among them *cakrābjalakṣaṇa* and *Navanābha* are simply mentioned.⁴ Among the two the latter is stated to be as *mahāyāga*⁵. It is also stated in the Chapter II of the text that the *cakrābja* and *Navanābha* are also called *Mahā* and thus *Mahāmaṇḍalayāga* referred to in *Jayākhyā* and *Pādma* texts be must be *Navanābha* *maṇḍala*.

1. *Ibid.* VII 88

2. *Pauṣ.* I 21.

3. *Pauṣ.* VIII, and XIX 77

4. *Ibid*

5. *Ibid*

The disciple must satisfy that what he utters is true, he may give it in writing or produce some witnesses or arrange some sort of ordeal to establish his word.

He must not influence the teacher for his personal gain. He must tell what position he holds in the family so that the preceptor will know about the disciple's obligation to the family, financial transactions, inheritance, legal position etc. In case he has any problem in the above mentioned matters, he must get clearance from a *Vaiṣṇava* since they uphold *dharma*.

The candidate for initiation must have a purity of parentage on the female side. This is referred to as *Yoniśuddhi*. There are some candidates, who by virtue of their class of origin, area of birth etc., can have control and discipline of their body. That is *varṇaśuddhi*, *deśaśuddhi*, *dehaśuddhi*, and *kriyā śuddhi*.

He must render service to the *Guru* throughout his career. He must respect cows, assembly of sages and preceptors relatives. He should respect *Viṣṇu*'s conch and discus and never sit on them or use them carelessly. He should use fresh flowers for *pūjā*.

2.9 SISYAS ARE CLASSIFIED UNDER DIFFERENT CATEGORIES¹

Lingin: He shall beg for alms and take a limited food and wear the emblem of conch, disc, club, bow, *śrīvatsa*², *kaustubha*³ and *garuḍa*⁴.

Śiṣya: The pupil is generally referred to as *śiṣya*. The word *śiṣya* means one who is to be taught. It is derived from the root *śās* to direct. One who has not learnt anything is to be taught and hence in the above sense, the word *śiṣya* is used. He is also called as *antevāsin* meaning one who lives near the house of the preceptor or one who is ever near the preceptor, ready to carry out the work entrusted to him by the teacher. He is *chātra* as he protects the teacher from evil like an umbrella.

1. Vide SKS ch.V.

2. Amole on the chest of *Viṣṇu*.

3. Name of the jewel of *Viṣṇu* adoring his chest..

4. Name of a bird, a vehicle of *Viṣṇu*.

He does not reveal his master's weaknesses to any one¹. He is also known as *mānavaka*². Yet the name *śiṣya* alone is used everywhere. He is the one who takes limited food with alms, ever under the control of the preceptor, pleases the teacher by rendering a service to him, worships *Viṣṇu* and does not attend any other work.

For the purpose of initiation the *Pāñcarāta* – system classifies the pupils. They are in the following order as *Samayin, Putraka, Sādhaka, and Ācārya*.

This classification it must be noted is made only in the JS and not in any other *Pāñcarātra* texts . However this classification seemed to have been accepted by other texts too as they enjoin the four stages of the process of *dīkṣā* but with different names. The successive stages are superior to the earlier stages.

1. cf-*chātrā-ādibhyah-nah-Asṭādhyāyi* IV,VI 63

2. JS XVI:2b,16vb,27th JS XXI 186 b

Samayin, is a pupil who shall have abiding faith in the *mantras*, unmarried and having control over his senses. He is to be true in his word, clever, bold, unperturbed and endowed with the sense of modesty and faith and be intelligent. He is to be steadfast in his observances. He shall be pure and devoted to worship. He should please his preceptor. Doing good rites, he is to be of clear nature. The JS provides the following definition.

“A *brahmacārin* is a person who has control over his sense organs. He is highly devoted to the secret *mantras*. He must speak the truth, be intelligent, steadfast in his mind and involve himself to the religious duties. Practising austerities, he must be a person of high discipline and be devoted to his teacher. He must perform the routine auspicious duties without fail. Possessing a good frame of mind, he must converse with others in a pleasing manner. Irrespective of his economical status he must perform sacrifices, only by collecting money and materials from the public and thus he must please and satisfy his preceptor. Devoted to Lord *Viṣṇu* he must listen and abide by the rules and regulations of the *sāstras*, relating to

Lord *Viṣṇu*. He must protect and preserve all the discipline related to the *mantras* by recollecting the meaning properly. The form of *Viṣṇu* as possessed the conch, discus, mace and lotus must be worshipped with proper sign (*mudras*) on the twelfth day (of every fortnight) without fire ritual. He must possess a conduct of high excellence. At the time of difficulty or needy times, he must protect the house of the preceptor. The disciple who adores the *guru* again and again of the aforesaid nature is known as *saṃyajña*. Spotting and knowing such a disciple the teacher should fulfil the expectations for the purpose to which he has approached him. For gaining knowledge from the teacher the student must endure all inconveniences. On the whole, a *saṃyajna* is faithful to the sect, but no authority to do important rites.

Putraka:

The second stage of *śiṣya* is *Putraka*, wherein the aspirant is accepted as an authority [✓] / some important rites. The religious ceremony involving *Putraka* is elaborate.

In this stage, the aspirant learns the *mantras*, the practical aspect of rituals and other related matters of tāntric worship¹. He is not allowed to worship in the sacrificial fire and do *tarpana*².

Sādhaka:

Sādhaka knows the nature of the *mantras* and skilled in reading the *Tāntri* texts and ever devoted to worship of God and trained in the *mantras* of *Tāntri*. The *sādhaka* does all his work through worshiping God³. An *Ācārya* expounds the *mantra* of *tāntra* and *Samhitās* and offers the sacraments to his disciples⁴. *Sādhakas* and *Ācāryas* are the best among them.

1. JS
2. S.S.XX 11-35.
3. Ibid 125
4. ibid 124 Sacrament here means *Pāñcasamskāras*.

The conduct of all these are briefly explained in *ślokas*¹.

The treatment of the above topic seem to differ much from what is found treated in the *sātvata* and *Jayākhyā samhitās*. Whether the practices form a part of an earlier treatment of the *Pāñcarātra* and introduced later or not remains to be seen.

A Sādhaka should approach the *guru* with supreme devotion and render service to him. He should be endowed with all noble qualities and possess a highly devoted mind. Performing the rituals enjoined in the *śāstras*, he must be devoted to *Viṣṇu*. In order to attain the accomplishment of *mantras*, he must perform sacrificial rituals again and again. Getting consecrated and permitted (by the elders) he must go to the temple of *Nārāyaṇa* that is not disturbed by others. He must keep himself away from the relatives, more specifically from wicked persons. He should not think about happiness or unhappiness, good or bad, loss or gain. He must not

¹ Pād.S IV203,33-201-202a.

reveal what he is doing. The place he chooses must be very sacred. He should not have relatives or friends when performing *yāga*. He should call people who are interested in studying the *veda*. The mind should be free from despondency and persons who come to the house must be happy. The place of study must be well guarded and purified. The pupil should sit on the covered seat and feel comfortable and happy and perform the *japa*. During meditation he may relax for sometime but he should continue it after a small gap with *hrdaya mantra*. He must eat the *charu*, a sacrificial offering or fruits. He may consume vegetable roots and milk. He may go round and collect food for his appetite. He may eat rice or cereal but must not take salt. He must feel satisfied and feel contended with his food. After his lunch he must start doing *japa* again. He must do the *japa* every day at the fixed time, and should never give up the routine. While getting up from the bed, his thought should be on Lord *Nārāyaṇa*. He must first keep his left leg on the ground while getting up from the bed.

Moving far away from the *mandala*, he must cover the body with cloth without looking at the sky, he must complete his ablutions and later, he must do *ācamana*. After brushing the teeth he must bathe and should chant *Gāyatrī mantra*. Finally he retires back to the *Yāgasāla* and perform *pūja* with flowers and meditate on God in his heart for one *muhūrta*. After this, he has to bathe again as before.

1. He should continuously practice *japa* till the end of the day. In the evening he should do *sandhyā pūjā* after bath. At the end of the day and after seeing the stars, he should have his food and finally go to bed. He sleeps on the ground, where the ground is soft and clean. He must get up in the latter part of the night and do *pūja* and *japa*, to *Nārāyaṇa* because the Lord has helped him to perform the above duties without any obstacles. He must offer *pūja* to the invisible Gods also who has helped him to complete the *pūja* successfully.¹ A person who performs the *pūja*

1. SS - often a brief description XXII, he should work for the world not for his own development. XXII 43a.

according to *sāstra* in the aforesaid manner is called *sādhaka*. If he is disturbed while performing the *pūja*, he should not leave the *pūja*. This is called *tat vrata*¹. He must not roam telling everyone about his activities.

This should be kept as a secret. The *mantra* taught by *Guru* should be kept secret so that the power of the *mantra* is not lost. *Mantras* should be kept in mind. *Guru* and God should be made happy, by following the *sāstra*. A person having these qualities is called the highest qualified brahmin.

Ūpāsaka: is one who does not attend to any other work and worships God three times a day². He is interested in *japa*³ and *Homa*⁴ and studying *vedas* that are assigned to him by the preceptor

1. JS XVII sloka # 46 to 62....XVII 39a
2. At sunrise noon and sunset.
3. Repeating the syllable of mantra mostly in silence.
4. Offering of oblation in the fire.

and takes bath at three times¹ and meditates the Lord by uttering *aṣṭākṣara mantra* and follows the preceptor in all respects².

The next category of initiates are known as *Grhasthas*. Here also there are four kinds. House holders who are eligible to get *dikṣā* are

1. *Vratin* 2. *Grhastha* 3. *Ādhyā* 4. *Ācārya*

1. ***Vratins***: He who devotes himself to observances *Vrata*, and fasts, regularly worships God, joins his wife during non-prohibited periods, takes limited food, eats at night,) has his senses controlled and does *japa* of *Mūlamantra*³. He studies the *Samhitā*⁴ and gives sustenance to the people. He is strict in his observances.

2. ***Grhastha*** : He is the one who observes *Vrata* and fasts and he is interested doing worship to God . He studies *Samhitā* texts, that is, *Pāñcarātra* texts.

1. Three *soma* obligations are offered (or) in the morning, noon and evening
2. JS. VII -14a
3. *Aṣṭākṣara* and *Dvādaśākṣara* and *Mūlamantra*.
4. The word *Samhitā* shall mean the collection of verses of Veda.

3. *Ādhya*: He is the one who is ever interested in playing the role of hosts. He is free from lust and anger and offers food to others and doing charity; giving food to others. He performs sacred rites on full moon day and is interested in conducting festivals of God.

4. *Ācārya*: He is a person who gives sustenance to devotees of God. He is interested in worshiping God, skilled in doing consecration *pratiṣṭhā* and other practical aspects of the system both in *Vaidika* and *Tāntrika*. He does the rituals at all times, he is free from anger, and shows favour to his disciples.

The third division is *Vānaprasthās*, that is, those dwelling in forest. This is also sub-divided into four kinds:

1. *Vaikhānasas* 2. *Tāntrins* 3. *Guru* 4. *Niṣkalas*.

1. *Vaikhānasa*¹: He has his wife and children living with him in the *āśram* or home. He has his senses controlled. He gives lectures

1. *Vaikhānasā* must be the one who is strict in his observances of rules of *Vānaprasthas*--*Śrinivāsācāryas* comm. AS I VII-12
And also JS XXII 13b-14a. It is worthy to note that these ancient *Pāñcarātra* text reveal a healthy reference to the *Vaikhānasa* who are not targeted for any attack.

about the *Samhitās* to people. He sleeps on the floor or on deer skin. He is ever devoted to *Viṣṇu*. He devotes himself to acquiring knowledge and in doing meditation.

2. *Tāntrin*: He is a kind of *vānaprastha* who lives on decent food(*agrāmya*), worships God on the three *sandhyas* and does *japa* and *homa* merely with the *samhitā mantras*. He wears bark garments and deer's hide. He lies on *darbha* grass only.

3. *Guru*: He takes bath at three *savanas*, takes bulbous roots and fruits and ever devoted to deep thought mum. He does not stay always in fixed place. He visits the holy places, great devotee of *viṣṇu* and meditates upon *viṣṇu*. He knows the real sense of *Dvādaśākṣara*. He wears tree bark and deer hide. He is *niṣkala*. He is ever devoted to the *Aṣṭākṣara mantra* and eats at nights only, firm in his observances, contend with what he gets by chance and is beyond three pairs and is free form jealousy. He wears tree barks and deers hide.

Yatis are divided into four kinds:

1. *Bhikṣuka* 2. *Sanyāsin* 3. *Bhagavāns* 4. *Prabhus*

1. ***Bhikṣuka***: *Hamsas* bear the *śankha* and *cakra* mark on the shoulders and has a single *daṇḍa* stick of office. The latter two carry three *daṇḍas* of office and bears the *cakra* and the other carries the *garuḍa* banner. They are devoted to God. They are in pursuit of God. He wears red colour dress and has no passion. He must have tuft of hair and sacred thread in his shoulders.

2. ***Sanyāsin / Paramahamsas*** has no hair and no thread on his shoulder. He must collect food by alms and eat.

3. ***Bhagavān***: He has *cakra* and *śankha*. He receives the food in a piece of cloth. He has no vessels. He can have *kamandala*. He has three *daṇḍa*, He keeps it together . He must cover the *daṇḍa* while going out. He will do *japa* and *mūlamantra*. He will be moving allover the world.

4. *Prabhus*: He has all the features above mentioned for the pupils, *Aṣṭākṣara*. He holds a little staff and holds a flag containing the figure of *Garuda*. He worships the Lord through *sāttvic-yoga*¹. Those who belong to all these orders (*āśrama*) correspond to *samayin*, *Putraka*, *sadhaka* and *Ācārya*². When a person becomes a *sanyasi* the ancestors for seven generation get *mokṣa*³. Those who undergo *dīkṣā* should live according to the specified convention.

2.10 THE ELIGIBILITY OF AN ASPIRANT

A deserving disciple, lives in the abode of the preceptor for a long time with a sense of detachment remaining unaffected by the occurrence in the surroundings. Such a person will have to live with the *Guru*. By way of expectation, he should take *Brahmakūrca*

1. Vide Patanjali's *yoga Śāstra*.
2. JS XVI-118.
3. Ibid 86b.

*pañcagavya*¹ This will abandon him of all sins done before.

Apprehending known sins, he must undergo *narasimha dīkṣā*².

The *Pāñcarātra Āgama* classifies the pupils who are taken up for training under four heads, *samayā, putraka, sādhaka* and *ācārya*.

Hamsas bear the *śankha* and *cakra* mark on the shoulders and has a single *danda* stick of office. The latter two carry three *dandas* of office and bears the *cakra* and the other carries the *garuḍa* banner.

They are devoted to God. They are in pursuit of God. He wears red colour dress and has no passion. He must have tuft of hair and sacred thread in his shoulders.

This is to be noted that the *Pāñcarātrā āgama* allows all people to get training under the system for the purposes of worship. The fourth class and women are also permitted to have

1. see appendix 28

2. SS XVI 26 also Vide infra p :109

pāncasamskāra and then *dīkṣā*¹. The *śāttvata samhitā* and *iśvarā samhita* following it use the word *siśu*² as eligible for ordainment. *Siśu* is a boy below eight years of age. Perhaps could be ordained as *sanyasin* soon after *upanayana*.

*Brāhmaṇah Kṣatriyo Vaiśyah Śūdraḥ svapadasthitah |
brahmaṇacāri grhaṣṭhaḥ vā kṛtakṛtyo yathāvidhi
Vānaprastha bhikṣāśinārī vā sadvivekinī |
dhīraḥ avaccaḥ susantuṣṭastattva darśana Kāñkṣitah
Bandhuvargaparityāgi utsāhi niścayānvitah||*

1. SKS Brahma, Ch.I, 2d:s
2. ibid Ch.V, 4cd, 5a, b.§

CHAPTER III

THE PRELIMINARY RITES OF *DĪKṢĀ*

The purpose of the preliminary rights is to purify the mind of the pupil. The pupil who is to receive *dīkṣā* shall be asked to reveal to the preceptor about his activities in the past. The preceptor shall prescribe the ways atoning for lapses in the activities of the pupil. *Kṛcchra*¹ and *atikṛcchra*² kinds of expiation shall be enjoined on the pupil. He shall then be given *brahmakūrca*³. He shall be given little food or to live on fruits for four days and bulbous roots. *Brahmakūrcapāñcagavya*⁴ shall be given if the sins are more heinous. If necessary, gold shall be given as gift(*dāna*). Two or more months are to be spent in this way.

1. *Kṛcchra* is a kind of religious penance to be carried out with great difficulty.
2. A severe austerity of expiation lasting for twelve days vide-SS XVI.8-10.
3. *Brahmakūrca*- water made holy by the utterances of *mantra*.
4. *Brahmakūrca pancagavya*. A *kūrca* (bundle of *darbha*) is used to stir the *pancagavya* and *homa* is made with this. Vide-SKS .

According to the nature of the past acts these expectations annihilate the effects of sins done in this birth and to get over the effects of sinful deeds done in many previous births too. Then *Nṛsimha dīkṣā* is to be given to the pupils. Lord *Nṛsimha* shall be worshipped for eight months¹. The commentator observes that there is no compulsion to use *Nṛsimha mantra*. Any *mantra* of the divine descents (*vibhava*) could be used. In order to get *mokṣa* and prosperity in life, the three kinds of *dīkṣā* Viz. *vibhava*, *vyūha* and *sūkṣma* are to be administered to the pupils².

3.1 *NṛSIMHA DĪKṢĀ*

The mystic diagram *cakra* representing God *Nṛsimha* shall be drawn on the ground. After propitiating God *Nṛsimha*, there the letters of the *mantra* shall be written³. The *Ācārya* shall duly perform *bhūta śuddhi* and two *dhāraṇas*⁴. In this process he

1. see comm. on *SS* XVI 25-29 also cf. *AhS* L IVI 2-5, 150 XXI-25
Nṛsimha mantra is dealt with in detail in *SS* XVII.

2. Vide comm. *SS* XVI 35 and comm. there on;

3. The *mantra* is *namo bhagavate nārasimhāya*.

Dhāraṇa and *āpyāyana* cf. *parama samhitā* III 223-224.

4. See Appendix 17.

envisages as if flaming his own body with the *mantras*. Using the *mantras* of God he shall sprinkle his body and contemplate the divine form of God in his heart (*āvāhana*). He shall then do *nyāsa*¹. Performing *mudrās*,² he considers himself to be identical with God. The figure of God shall be drawn in the *mandala*³ that is already got ready on the ground. After worshipping Him then the *Acārya* shall do *homa* in the fire. Giving a send off to God (*visarjana*), the *Ācārya* would have completed the inner worship known as *antaryāga*. Then he shall begin the external worship. A *mandala* shall be drawn and the presence of God in it, is to be invoked. Then, the form of *Nṛsimha* shall be worshipped.

After worshipping God as before he shall chant *Nṛsimha* *mantra*. After offering the food to Him, the assistants are to be given a share of it. After taking his share the priest shall offer the

1. See Appendix 20

2. See Appendix 24

3. See Appendix 22

remaining share to *Viṣvaksena*. He shall then go home. Every day he shall do *japa* of *Nṛsimha mantra*. After reciting eight lakhs of *hṛīm* and other *mantras* the priest would obtain *mantra siddhi*. He should then use this *mantra* for removing the *tāpatraya*¹ and for avoiding evils(*sāntika*² and *pauṣṭika*³). He could get also the four pursuits of life,viz Dharma,Artha,Kama and Mokṣa.

3.2 *ADHIVĀSA DĪKṢĀ*

In between the *Nṛsimha dīkṣā* and *ādhivāsa dīkṣā* proper, another rite, namely *ādhivāsa*⁴ is enjoined. It is a *Dīkṣā*, that facilitates the devotee to stay at a place and witness the act of *Dīkṣā*⁵.

1. *Adhyātmika* *Ādibhautika* and *Ādidaivika* are the three kinds of obstacles..

2. This is to mitigate the vigour of evil.
3. This is a rite to give nourishment to the weak.
4. *Bhaktañam adhivāsārtham kṣmāparigrahamācaret SS Ch XVIII 4b.*
5. See *SS. XVI 34.*

The time for the undertaking of these *adhibāsas* may be *daśami* (tenth day of the lunar phase) for collecting the materials required for and *dvādaśī* (twelfth lunar phase) for *dīkṣā*.

According to *Jayākhyā samhitā*,¹ the evening of *daśamī* is suited for the collection of materials. According to the *Pādma samhitā*,² *Ekādaśī* (eleventh day) is suited for *adhibāsa*. The *Sāttvata samhitā*³ simply mentions the time for *adhibāsa*, that when the star or constellation is auspicious and favourable and when the *lagna*⁴ gets the favourable position of auspicious planets.

The members of the four castes shall get initiated into this rite in particular seasons only. Thus the first of the four *varṇas* shall have it in *Vasanta*⁵, *Kṣatriya* in *grīṣma*⁶, *Vaisyā*

1. JS XVII 4a, JS XVI 59-90a

2. Pad-S U-7b-8a

3. SS XVII 4a

4. The moment of the sun's entrance into a zodiacal sign. MM Williams Sanskrit English Dictionary p 893.

5. Spring season, comprising “*Citrā* and *Vaikāśī*” month.

6. Summer, corresponding to *Jyestha* and *Āśadha*.

in *śarat*¹ and the fourth class in *hemanta*². Women can have *dikṣā* in rainy season.³

The site which is to be acquired for *dikṣā* shall be a holy place and must be favourable to the presence of God. Men, water, mud, fruits, flowers, animals and *darbha* grass should be available there in abundance. It should be a place conducive to cows, crops of corn and rice and free from cruel beasts. Sacred birds and deers should have the habitation in that place.

Temples, *maṭha*⁴, shops and homes are also to be situated. The place, should abound in tanks and cottages for hermits, cultivated land, free from fear of floods and men of good behaviour. It shall be surrounded by forests, groves villages and

1. Autumn, corresponding to *Āśvin* and *Kārtika*.
2. Winter comprising *Mṛga* 'śirṣa and *Paus'a*.
3. Rainy season comprising *Māgha* and *Palguni* (*Varṣa* *kāla*) SKS Indra IV 2-7 Fourth class born of a brahmin and *Kṣatriya* woman.
4. *Maṭha* huts for ascetics, cloisters for students

township. If such a place is not available one's own house may be preferred. It shall be levelled by piling it with mud interspersed with small stones or gems. It shall be sprinkled with *Pañcagavya*¹. In such a site God shall be worshipped and meditated upon. *Bali*² shall be offered to the spirits³ and cows are to be fed with fodder. The brahmins are to be given food and fees (*dakṣinā*).

A pavilion is to be erected in the eastern part of the site with two pillars in the corners (*Koṇa*). Its pedestal, made out of mud, shall be placed in the centre of the site. It shall be octagonal or circular or a square in size. This shall be high by seven *aṅgulas*⁴ (measurement). There shall be another pedestal by its side. It shall be wide twice the height of the main pedestal and

1. See Appendix 28

2. *Bali*:cooked rice boiled with milk

3. Spirits meant here are *Kumuda*, *kumudakosa* and other attendants of God.

4. An *aṅgula* is a finger's breadth.

Note: The selection of the site is given in SS. XVIII 5---13. Identical passage is in IS SS XXI 31b---40a.

its height shall be the same as that of the main pedestal. This shall be in the western direction and have edges resembling the tip of the elephant's trunk. The food offering shall be placed in this pedestal and offered to Gods. Another pavilion shall be erected to the south of this main pavilion for doing *homa*. It shall have enough space to move with in. It is to be provided with windows and a door with bolts and base with fire pits (altar). It shall be sprinkled with water sanctified by *astramantra* and cow dung. The two pavilions¹ should be well decorated. If the aspirant does not have enough money *adhibāsa* shall be done in a brahmin or *Ācārya*'s house. Here the process, as stated before, shall be carried out upto *bhūtararpaṇa*².

This is to ward off these angry spirits which are bent up on doing harm to the persons there. To announce the commencement and *udumbara* wood, others except in liquid form in huge quantity for

1. The two pavilions are main and the one intended for doing *homa*.

2. *Bhūtararpaṇa* is pleasing the spirit. It is performed with cooked rice mixed with curd, ghee, honey and water.

auspicious nature of this *adhivāsa*, the bell must be rung for a relatively long time¹. The priest shall utter *prāṇava* and bring, in the pavilion, the following requirements viz fried grains, white mustard, fruits, bilva fruits, sandals, *gorocana*,² white shell, flowers, cluster of blossoms from trees, green *darbha*, several gems, gold, medicinal herbs, hide of the deer, cardamom, fragrant sandal in large quantity, *padmaka*,³ *Śaṅkha**puṣpa*,⁴ *Viṣṇukrānta*,⁵ *Kundara*,⁶ seven kinds of grains procured from the forests, seven kinds of seeds got from the village, six kinds of seeds of the same size, rice of fine variety, millet, rice of the ordinary kind all in large quantity, milk, curd, ghee, urine of the cow and cow dung. The products got from the cow are poured in a vessel made of

1. *IS XX 1 40b --52 identical with SS XVIII 1b--26a.*

2. *Gorocana* is a bright yellow pigment prepared from the bile of the cow.

3. This is *padmaka* pericarp of a lotus.

4. Name of a flower

5. Name of a plant.

6. A kind of gem.

use every now and then in more new vessels for *pādya* and *ācamana*¹ are to be made ready.

Vessels made of gold and others or cups made of soft leaves for offering cooked rice mixed with curd, white silk, new pair of clothes, sacred thread (*yajñopavīta*), upper cloth, washed and white pair of garments, *pavitra* made of *darbha*, *Kañkana*², thread for tying round the wrist, rings (to be worn in the finger), rosary of garland made of crystal beads for counting, discus made of five metals³ and twelve spokes, conch, blanket made of *darbha*, *yogapāṭa*,⁴ cloth for the eye, hide of deer, cushion, piece of cloth, silk, wheat and black gram, garland in four colours⁵

1. *pādya*- water for washing the feet. *ācamana*- for sipping
2. *Pavitra* ring for purification made of *darbha*.
3. Five metals are gold, silver, copper, tin, and lead
4. Silk cloth tightly tied to the head.
5. Four colours black, red, yellow and white.

incense sticks, collection of leaves green in colour mixed up with blue fresh grass, *guggulu*, powdered incense, oil for lamps, wicks, mirror, bell, vessel for *arghya* and others, pollen, pair of *karaṇi*¹, *pālikā*,² white small pitcher, icons of Gods made of gold in about five *āṅgulas*, five *darbhas* (in group), white thread coloured with lac, scissors, blade, eight sticks with unbroken edge, and having the plume of the peacock or sticks made of metal or mud or wood, long and having a firm edge, lamp stand, pitcher for water, vase, leaf³, pitcher with stand filled with roots grown out of time, a vessel (round shaped laddle with lid), *cūlikā*⁴ seat with four

1. *Karaṇi* a particular measure.
2. *pālikā*-small cup with wide mouth to be filled in mud and grains for *ankurārpaṇa*.
3. Leaf of a typical plant.
4. *cūlikā*--a kind of water pot.

legs, new rectangular and long, *mātrāvitta*,¹ *tāmbūla*,² group of sticks for cleaning the teeth, *araṇi* sticks³ with dried *palāśa*, tender grass, fresh *samit* sticks with unbroken edges, large quantity of dried fire wood, smeared in ghee, sesame, hush and two big vessel⁴.

3.3 ADHIVĀSA DĪKṢĀ

The ritual

God must be worshipped in the jar and fire. The *Ācārya* shall imagine then to have beheld God before Him and appeal for His presence and stay till the act is over. After duly worshipping God, he shall worship the deities of the sites. He shall then go to the kitchen and prepare the food for offering. He shall boil the milk in the vessel and place rice there, after it is completely boiled, honey and ghee shall be poured into it. He shall place it on a stand in the other *mandala*. He shall then do *sampāta homa* The offering, which is then prepared, shall be divided into four parts

1. money to purchase things which are needed .
2. betal leaves with nut.
3. *araṇi* is a kind of wood which could produce fire with another wood of its own kind when rubbed. Vide LT XXXIX.
4. ISXX153-73 identical with SSXVII-27-46a

and each part shall be placed in separate vessels, - that which is in three vessels are to be placed in the ground, pitcher and fire. The *homa* is to be done with the fourth part. The pupil shall be asked to occupy a seat in a new *mandala* made in the northern part of the pavilion . The *Ācārya* shall sprinkle the pupil with the water and sprinkle him on the head with white mustard and sesame. The pupil's eyes shall be covered with a cloth uttering the *netra* *mantra*. His palm shall be filled with flowers and sandal paste.

Then he is led near the fire where the pitcher is kept and is made to offer the flower over it. The cloth tied to his eyes are removed without other's notice . Finding him happy and modest, the *Ācārya* could take him as fit for *dīkṣā*. The *Ācārya* shall then relieve the pupil of the latent impressions created by matter beginning from the earth and ending with the intellectual (*buddhi*). In order to effect the complete destruction of *karma* of the pupil, the *Ācārya* shall offer worship to the deities presiding over the matter beginning from earth and ending with the intellect

(*buddhi*). The *Ācārya* shall think to have drawn a lotus with the six petals and place the deities *Viśvarūpa*, *Vagīśa*, *Khagāna* *Narasimha*, *sāyin* and *Varahā* one in each of this six petals. They shall be worshipped separately. The *Ācārya* shall then take the pupil near the fire. The pupil shall hold the right foot of the *Ācārya* and shall sit in the seat made of *darbha*. The preceptor shall touch the pupil's head with the *sruva* filled with ghee and do *homa* at the level of *jñāna*. This is called *Sampāta homa*.

3.4 THE PROCESS

The preceptor shall then take a red string and fold it number of times. It shall be stretched from the head of the pupil upto the little toe. It shall be thought of having control of the internal parts of the body of the pupil. It is thus the *Ācārya*, creates a body made of a string. Then he shall behold the seven deities beginning from *Nārāyaṇa* with the *Pāṭṭāla śayana* in the earth, in water, in air, seven from *Lokanātha* in fire, seven from *Narasimha*, six from *Krodātman* is *akāśa*, three from *śakti* in

the mind and *Padmanābha* in the *buddhi*. Earth, water and others mentioned here are not literally the elements but as entities to be imagined. This much is to be done in *Vibhava dīkṣā adhivāsa*. The string shall be cut into seven parts and each shall have a knot which shall be smeared with saffron and other coloured material. The pupil shall then be taken to God who is there in the *mandala*. Then he is given *Pañcagavya*, *caru* and tooth stick. After taking these the pupil shall clean his teeth and throw it away. If the stick falls in the north, west or east then the *Ācārya* can assume of success in doing *dīkṣā*, otherwise there will not be success in this undertaking. So to avert this failure he will offer one hundred oblations with *Viṣṇu Mantra*. He shall place in the Northern side incense, sandal paste, small pitchers, seasumum, ghee and other things. These are to be covered with new cloth which is not used and not washed and sanctified with *Kavaca mantra*. After worshipping God who is present there, all these shall be put in this pitcher or fire. The pupil shall be made to sleep on the *darbha* grass spread on the ground. The head facing the east and the body wrapped with *hrdaya mantra*. Then the *Ācārya* goes out of that place, washing his own teeth and shall sleep there on the bed of *darbha* with the head facing the south and touching the sleeping pupil with his feet. He shall pray to God for their successful act of *dīkṣā*. The *Īśvara saṃhitā* which follows the

tradition of *Sāttvata samhitā* states that *ankurārpana*¹ is to be done on the day before *adhibāsa*² *dīkṣā*. *Pādma samhitā* states *adhibāsana* shall be done but does not describe it³.

The string shall be cut and *homa* is to be done with it. How many parts it should be cut is not stated. The content of *adhibāsa dīkṣā* as given in the *Sāttvata samhitā* are given here as, part of *dīkṣā* without mentioning them as preliminary to *dīkṣā*.

The *maṇḍala* that is drawn is stated to be *Cakrāḥa maṇḍala*. Two fire pits are to be get ready. Their measurements are given. Other texts do not mention the preparatory position as *ādhivāsa dīkṣā*. The *Jayākhya samhitā* follows a different tradition regarding the rites which are preparatory. *Acyuta (Nārāyaṇa)* is only one though He presents Himself in various forms. His forms are *Piṇḍa, Upāṅga and ādhya*. Thus, he is presenting in the three kinds of *mantras* which are gross, subtle

1. SS XXII 84-233

2. ISXXII 75 a

3. See Appendix 4.

and transcendental or absolute. The *mantras* are related to twenty five *tattvas*. God also remains there in each of them. The *tattvas* are shown to be related to the three kinds of *dīkṣā* as condensed, middle and expansive.

God is to be understood as present everywhere in the ritual. Knots are made from one to three in the strength which represents the physical body that is used in the ritual. He is to be imagined as present in more parts of the body, if the knots are more. *Tattva homa* is described in detail¹. This description is not generally available in the *Pāñcarātra* texts. This is followed by extensive description of *Sāmpāta homa*.

Bali is then to be offered at every entrance in the hall by the *Ācārya* accompanied by the pupil. Pegs are to be fixed all round the hall. *Caru* must be taken by the *Ācārya* along with his disciples. The pupils are then to be given the tooth sticks which shall vary in length according to the nature of the pupil. While the pupil are made to sleep, the *Ācārya* shall get up and cut the

1. *padmācarya* 9 a to 14 b.

sūtra (string) into three parts and colour them with powder and cover it with cloth, place it beyond the look of others. He shall awaken the pupils in the morning and ask them to narrate the dream they had. A list of omens, good and bad are enumerated. *Adhivāsā dīkṣā* is not mentioned in other *āgamas*. This word is strange in use. *Adhivāsa* is from the root *vas* with *adhi*. *Vas* means to dwell, stay or rest. The word *Adhi* has the creative sense. The word *Adhivāsa* then would mean placing something in a place, for instance, *Jalādhivāsa Kṣīrādhivāsa*. Here nothing is stated as to what is to be placed and where. Evidently, the materials that are prescribed for the ritual are intended here and the *Ācarya* and the *śiṣya* should possess a fair knowledge of all the materials. This helps the initiate and the initiator to perform the act of *dīkṣā* in a precise way.

CHAPTER IV

PROCESS OF DĪKṢĀ

An act (*Karma*) is to be undertaken with the view of achieving the desired end. Quite often these undertaking bear the proper results. The *Bhagavadgītā* concept of *karma* is that, it expects the doer to do the work sincerely without expecting the result. *Dikṣā* is an act (*karma*) observed sincerely and it is a *Bhāgavatadharma*. The purpose of getting initiated into *dikṣā* is for doing worship of God. The *Sāttvata samhitā* mentions several kinds of *dikṣā*, but treats mainly only three namely *parā* or *Sūkṣmā*, *vyūha* and *Vibhava*. Old people, the young and women are eligible for all the three *dikṣās*. Those who cannot bear the elaborate process are allowed to have an easier method.¹ The three kinds of *dikṣā* mentioned above are offered

1. L T XLI 9-10

to the aspirant, the fruit of them is salvation(*kaivalya*), salvation and enjoyment and enjoyment exclusively (*bhoga*). The *ācārya* shall test the aspirant who approaches him for *dīksā* and administer to him at first one among these. He shall get up at mid-night goes out of the pavilion and do *ācamana* with the water. He shall enter the pavilion and thinks of *astra mantra* which would make him have bath mentally. He shall fix pegs on allsides of the *mandala* and chant the mantra¹ in order to avoid evil spirits getting into it .

He shall sleep in the pavilion. Getting up in the morning he shall ask the pupil to narrate him the nature of the dream he had during sleep. The following, indicate good result. The group of four *murties* stationed (in a row in the sitting or rising posture) in their respective directions, are one *tattva*, namely *bhagavān* assembled

1. *Vīryāya astrāya hum phat*

there of a group of emanations *prādurbhāva*¹ with their characteristic marks. The entire group of deities like *Rudra*, *Indra*, Moon, Sun, Water, and Air are worshipped for worldly welfare by the brahmins who are learned in the *Pāñcarātra sāstra* by reciting continuously the three *vedās* and *Nigadā*².

4.1 GOOD OMENS

The dream of recluses with pure mind, bent upon staying in the shadow of *Sat* or *Brahmā*, fragrance garland of flowers, sandal paste, fig tree parts, pleasure garden for ladies, rectangular pond, mansions, huge residences, temples, fruits, seeds, nuts, medicinal herbs, pitcher filled with water, vehicles, boats, well dressed maidens, child, sweet tune or song, battle drum, flute, lute, tank with aquatic, spread out umbrella, gold and other minerals, cluster of gems, products got from cow, group of fresh veils, group of unbleached cloth, queen, vessel, mirror, snowfall, shower, large clouds in the sky, garuda, group of birds, deer, idol of Gods etc indicate good omens.

1. *vyūha* deities

2. *Nigada* : A portion of the *vedas*.

4.2 BAD OMENS

The following are the bad dreams that indicate ill omens- earthquake, meteor, thunder adversely affecting the mind, entry into a pit, cooked rice mixed up with curd, eating the boiled flesh, destruction of a chariot, fall of teeth, monkey, ass, camel, excessive fun, forest surrounded with monkeys, lion, bears. A place with snake, a place that is burnt, men wearing black clothes, river getting dried up, stream flowing in the reverse direction, drowning of a boat, vehicle, falling flag, umbrella and the descent of a hill or tree, sight of a corpse, smearing with fat soot, oil and ghee, stay in mine, buffalo, serpents, black men going in the southern direction, hunger, cutting of nails and plucking of hairs etc.

When good omens occur, worship of God and *homa* are to be done, which would destroy the inauspicious occurrences.

4.3 PRELIMINERIES OF DĪKṢĀ

God is to be invoked and is to be pleased with *Pūrṇāhuti*¹. The pupil who had taken bath should wear fresh clothes, garland and has to do *Nyāsā*. He shall then be made to sit in the *mandala*, square or rectangular, which is already prepared in the North or West of the hall of sacrifice. The *Ācārya* shall then look at him and shall

1. SS XIX 27-35

sprinkle (holy-water) and touch him with *darbha*. He shall be consecrated as if he were God in form who has come down to favour him on earth. He shall be gently touched with *mantra hasta*¹ from foot to head. The *Ācārya* shall take the pupil to the shrine. Keeping the pupil to his left, he shall make the pupil's eyes covered and make them to offer the *arghya* to the God. The fall of flower must be noticed to ascertain his sanction. The Acarya shall give the name to the pupil among the names chosen in his mind.

4.4 NAMING THE PUPIL

The name of a brahmin shall end in the word *svāmin* having the mark of one of the twelve names of God. The name of *kṣatriya* shall end with the word *deva* or *pāṇi* or *dhara* for the king. The name for a *vaiśya* shall end in *vardhana*, the name of God preceding it. According to *Pādmasaṁhitā*, the brahmin pupil shall be given the name *Keśava*, the word *bhagavān*, *bhattāraka* at the end. A *Kṣatriya* has *deva* at the end of his name, the word *pāla* at the end for a *vaiśya* and *dāsa* at the end for the fourth class.

1. The hand which has become pure by the performance of *mantra nyāsa*.
Cf. SS.XIX 36.39.

4.5 PANCASAMSKĀRA ACCORDING TO ĪŚVARA SAMHITĀ

The *Īśvara samhitā* contains a very lengthy treatment of the five sacraments (*Pañcasamskāra*) and the method of bearing the *ūrdhvapuṇḍra* on the body. The *Ācarya* shall offer oblations with ghee for 108 times with *Mūlamantra* with *viṣṇu gāyatrī*. The emblems of conch and discus shall be placed in the fire pit. They are to be worshipped with their *mudrās* and *mantras* of *Viṣṇu*. The pupil's front and upper part of the right arm near the shoulder and that of left arm are to be marked with the heated emblems of *cakra* and conch respectively. The emblems are to be bathed in milk and *homa* shall be performed with *Mūla mantra*.¹ The *Īśvara Samhitā* does not treat the marks and worship which forms part of *Pañcasamskāra*. The commentator on the *Sāttvata Samhitā* treat the problem of *Pañcasamskāra* in great detail citing passages in support from the *Sāttvata Samhitā*² and *Pārameśvara samhitā*.³ The pupil shall then get up and bow to the *mandala*, pitcher and the preceptor.

1. See Appendix 23

2. SS. XII.168-171

3. XV.961-965.

The preceptor shall take the pupil near the fire pit. He shall do *homa* there for the successful completion of the task that is undertaken. After gently touching him, the *Ācārya* must presume himself as *ātma* and imagine as if entering into the heart of the pupil. He shall ~~shift~~^{shift} the power of his *prāna*. He shall transform his soul in pupil's body then, the pupil shall be made to occupy the seat of *Ācārya* and be made to feel his individual existence. The pupil shall be made to imagine that he has swerved his ties from his parents. The preceptor shall utter and offer *Kavacamantrā*¹ to him. The sacred thread consecrated seven times with the *mantra* provides the pupil with the status of *dāsa*. In the case of devotees from other castes, they are to be sprinkled with water. The pupil then shall take flowers and throw them in the *mandala*.²

The preceptor shall worship God in the pitcher. The pupil should be made to stand upright and the string shall be stretched along with his body.

1 *kavaca mantra*; -*om̄ hrain̄i balāya kavacāya hum̄*

2 SS—XIX—63-65

4.6 MANTROPADEŚĀ

The *mantra* by then have been made the form of God fully visible. The preceptor shall behold quickly the course (*adhvans*) in the Lord, pupil there and in himself. He shall then see the form of the Supreme self as having absorbed the mantras on his body. The divine nature is brought into his own self and mantra form in the thread and all these in the body of the pupil. Four offerings have to be made after the Mūla mantra is uttered as

parātmane namah
sūkṣmātmane namah
sthūlātmane namah
sarvātmane namah

The preceptor shall then meditate upon the beneficial group of *adhvans* to have entered into his body from the foot upto the top of tuft divided into three as *Adhyātma*, *Ādhidaiva* and *Ādhibhūta*. The *mantra* that are used *here are of Varāha Narasimha and Vāgiśvara*¹

1. SS XIX 60-67 Also see commentary on these ślokas.

4.7 TWO COURSES AND THE EMPATHY OF THE PUPIL

The *Ācārya* shall leave the two courses namely *Bhuvana* and *Pada* are taken to *Dvādaśānta*¹. He shall become filled with *Mūla mantra* and with that knowledge he reaches the *Brahmarandra*² of the pupil. He shall occupy the position of earth proceeding through these path and bring its power under his control which is in the form of a seed that is restrained by *hrdaya mantra*³. Taking thus all the powers that rest in the intellect(knowledge)separately into the casket of this *hrdayamantra* using all pervading things relating to the self, he must think that the body of the pupil bearing both of them from the time of destruction of the enjoyments. The powers of the elements shall be considered from the body of the pupil as destroyed.

1. *Dvādaśānta*, name of the region in the head 12" above.

2. *Brahmarandra*: an aperture on the top of the head.

3. *Hṛdaya mantra*- *Om hum namah hṛidyāya namah*

He shall occupy the gentle body made of the threads through the same path and he shall take the *mantra* of the spiritual kind and those of the elements and get out of that body of the threads, go to the fire and recite *mantras* equating these with the threads. *Mantras* should be placed in their respective places. He shall get his own body through the *Brahmanādī* into the body of the pupil. The *mantras* shall be joined with the *tattvas*¹ uttering their names with *pranava* through the process of creation. The pupil shall be drawn out of his heart through *pūraka*². Then the seed of Earth is freed from the individual unit. It shall be placed in the heart of the pupil so that he is aware of the changes that has happened in the body. This used to be done through middle path (Kumbhaka)³ uttering his name. The seed of Earth shall then be made to join the pupil's subtle body through the homa done with *hrdaya mantra* with *svāhā* at the end; in order to achieve the goal. Thus the pupil who is the heart in the

1. SS XIX –133

2. SS XIX – 80 and commentary

3. SS XIX –83 and commentary

subtle body is qualified for Sūkṣma mantra¹. He will get enjoyment through the Śikhāmantra² and result through kavaca³ . His satisfaction results from the netramantra⁴. He will become separated from it through the astramantra⁵. Homa shall be done by the preceptor for controlling the tattva of Earth. Filling the sruva⁶ with ghee and doing homa with it the earthly form will be cut off from the thread on the sūtra and get dissolved in the sruva in the fire. The power of the pupil will be infused into his heart with mūlamantra. Then the pupil must be made to think thus: “This is that tattva of earth, a host of miseries. I remain here as it is not be made known. I am released like a bird from the cage. The preceptor shall pray O God! Lord of Earth you shall destroy all the obstacles for mokṣa for the *pupil*⁷.

1. śiro om hrīm aiśvarya śirase svāhā
2. śaktyai śikhāyai vauṣat.
3. balāya kavacāya hum
4. *Om hum namaha netrāya vauṣat*
5. *Om hum namah astrāya phaṭ*
6. *see appendix* ॐ २
7. *SKS XIX 104 - 106*

As in the case of the seed of the Earth the preceptor shall place the seed of the water *mantra* in his heart .He shall order taste, as in the case of smell and take it up to the mind and to the region above. After repeating this processes with other *tattvas*, the preceptor will free the pupil from the six cores (*adhvans*) together with their roots and as having become aware of himself and as freed from the armour, evils would become suppressed.

He shall also find that the pupil has reached a higher place through the power of god. The preceptor shall make the offering with the seed of *viśākhayūpā* with *pranava* so that *mokṣa* could be obtained by the pupil. Then he must praise god thus, “O lord, may you be spotless. You are omnipotent, full *Acyuta!* you are all – pervading. You control with in you the six qualities. You are changeless and stainless, ever rising, not inferior to any one. You are free from destruction. You are blissful, not apart you have and no

beginning nor end, "Oh Vāsudeva"! He shall then offer *Pūrnāhuti*. The pupil is now in the state of liberation and is desirous of getting *mokṣa* in *vibhava dīksā*. We will reach the place of *Paramapada* till his body falls at the will of god. He will get the status of *Paramāmnabhaḥ* when he desires to have enjoyment. He shall then be placed in the intellectual path till the fall of his body¹. Then, the preceptor shall ask the pupil to sit before him and offer instructions on *adhvans*.

4.8 THE LORD, CONCEIVED AS ŚABDA BRAHMAN:

The supreme Lord *Acyūta* appears with the power in the form of *Śabdabrahman* in order that all souls shall get *mokṣa*. He is the unmanifested syllable formed by many individual letters who maintains the indistinct sound of the musical string. Only the

1. SS.XIX 105-121.

brahmins who know the *vedas* get the favour of the aggregate of four *vyūhā deities*. Others do not get the knowldege of the Supreme syllable.

The supreme Being, who has sound as his form becomes of the nature of *nāda*. This could be enjoyed by those who are dedicated to Him by their deeds. Thus there is the change of *varṇādhvan* into *Kalāadhvaṇ*. All *tattvās* beginning from *Vāsudeva* are made of *kāla* with traits of rising and merging. The mantras, which arise out of these *tattvas*, posses the qualities of atomicity and others possess little six pieces of it the *kāla* that is in six *gunas*. They manifest the mantras which give rise to *padādhvan* which makes the souls attain their distant position in the world, which decide their existence and cause decay. The fourteen worlds, are made of three *gunas* namely *sattva*, *Rajas* and *tamas* provide the soul with enjoyment¹, For one

1. Vide – LT. XXII -27-28.

who has discriminative knowledge and is consecrated by diksā-mokṣa is the goal.

Bhuvana adhvan and pada adhvan are the abodes of many atoms, a place for soul, which have not, become awakened to the real nature of the world from beginningless time. The mantras play a vital role in these at the wish of God. The mantras which are above Bhuvana adhavan and pada adhvan (except fourth stage) are at the call of those who have abiding faith in god's devotees, of god, preceptor and those who are interested in worshiping god. They take by force, the soul which performs Karmas from these two adhvans and have enjoyment to them. They incite them who are detached from this world to be away from enjoyments. They make these persons go through the six courses, since Brahman filled with the six qualities is of the form made of the six courses¹.

1. SS. XIX 140 – 148

Sound having different letters is to be known as the group of four *vyūha* deities. This takes the form of continuous knowledge for those who are free from the five *Kośas*¹ and adhvans and who have realised their existence. This is *varṇādhvan*. It is from 'ā' to 'sa' while rising and from 'ha' to ā in the state of maintenance.

The letters 'ā' and 'ha' is the same as *Dvādaśānta*. Among them letters 'ā' to 'śa' become twelve divisions each having four letters. In the reverse 'ha' to 'a' become divided into twelve group and ha is *Dvādaśānta*.

In this division the four groups are known as *viśrāma*, *udaya*, *vyāpti* and *vyakti*. *Viśrama* means the separate existence of letters. *Udaya* is the stage of *paśyantī*, *vyāpti* is *madhyamā*, and *vyakti* is *vaikharī*. In these divisions represented by group of four letters the forms of *Vāsudevā* and others are represented.

1. Ibid. 151

This forms the sixteen letters beginning from 'a' which represent the *vyūha* deities in waking state, four letters from 'ka' refer to these in the dream stage and 'ta' to 'sa' the *suṣupti* (deep sleep) stage and 'ha' is in *Dvādaśānta*. Or, these may represent the waking stage denoted by 'ak' and the state of deep sleep is represented by *udaya..Viśrama* represent the fourth one¹.

Then the altar shall be sprinkled with the water in the *Pranita*². The ashes in the fire pit altar to be used for making an ornamental mark on the forehead of the pupil. After bowing to the fire, the idol in the form of God shall be worshipped. Mental worship shall be taught to the pupil. The consecrated *mantras* shall be sprinkled on the head of the pupil. The preceptor shall bless him with the words:

1. SS. XIX 148 – 156

2. *Pranita*: Vessel in which holy water is stored.

“ May success attend on you by the performance of the three *dīkṣās*: *brahma, vyūha and vibhava.*” It is clear from this that all the three *dīkṣās* are to be given to the same pupil. This much is the process of *Vibhava dīkṣā*¹.

4.9 MANTRAS WITH ANGA AND WITHOUT ANGA

It is to be noted that the *Dīkṣā* may be given with the *mantras* which have five *āngas*- *śiromantra, śikhāmantra, kavaca-mantra, netra-mantra, astra-mantra* and those which do not have any *āṅga*. In the case of the former, the seed of the *hṛdayamantra* is enjoined. In the latter *praṇava* shall be used as stated for such acts done with *angamantra*. The word *karma* shall be used along with the *praṇava*¹. For those pupils who like to have *vyūha-dīkṣā*, the *bījamantra* of the four *vyūha* are to be used. ‘Hum’ is the *bīja* of *Vāsudeva hsām* for *Sankarṣana*. ‘*Hrūm*’ for *Pradyumna* and ‘*Hrum*’ for *Aniruddha*². In the case of *Brahma-dīkṣā* which is also called *para* or *sūkṣma dīkṣā* the mantras to be used are “*Om śāntodita vijñāna prāṇāya sarvadarśine caitanyāya namaḥ*”. This is the foremost *mantra*.

1. SS. XIX: 160-165

Above *mantra* contains twenty two letters and six words. These words denote the six qualities³. *Jñāna* one letter, *Bala* has four, *Aiśvarya* six, *virya* five, *Tejas* four and *śakti* two. These are respectively represented in the above *mantra*.

4.10 MANTRA DĪKṢĀ

Vyūha and *brahmadīkṣā* offer to those who practice these, *mokṣa*, *cāturātmayadīkṣā* result in getting enjoyment with the six qualities. *Brahmadīkṣā* brings about the disappearance of all the results so far acquired. The *Isvara samhitā* reproduces the treatment of the *Śattvata samhitā* without much change. The *sāttvata samhitā* deals with *adhvans* and enables the pupil to find them as impure and having become pure through the process of *dīkṣā*. The *Jayākhyā samhitā* calls the treatment as clearing the pupil of the impurities who suffer in the world. This is known as *mūlaśodhana*. The priest

1. *S.S. XIX* : 172 – 174

2. *Vide: S.S. VIII – 10 – 14; See Comm' of L.T. XIX 31-32.*

3. *Comm on SS II 32 b 35. Cf L.T. II 25-26*

shall do the *homa* for the pupil 108 times with the *mūlamantra* with ghee or seasamum 25 times to the goddess and 10 for the *angas*, 8 for Nṛsimha and others, six to the four deities- *satya*, *puruṣa*, *acyuta* and *aniruddha*. *Pūrnāhuti* shall be done with *mūlamantra*. This is *mantra dīkṣā*¹.

4.11 SIGNIFICANCE OF MANTRA DĪKṢĀ

The Sanctity of the *mantra* purifies, the preceptor. Purity of the preceptor makes the group of *mantras* constant. When the subtle elements (*tanmātras*) become pure, the five elements-Earth, wind and others and also the sense organs and motor organs become pure. Purity of ego makes the mind perfect. When the intellect becomes pure, the cognition becomes pure. Primordial matters (pāśa and others) when become pure, the impure and the unmanifested become purified.

1. JS XIX 224 -229

When Iṣvara is purified, the self becomes pure. Here Iṣvara is not stated to be impure but can be treated as impure because of matter which is connected with Him. At this stage, the supreme *tattva* which cannot be impure is aloof and is untouched by any impurities. The *adhvans* are used to purify the pupil who desire to get liberation¹.

When the group of *mantras* are placed in the fire, the course of *tattvas* is placed among the *mantras*. The *Ācārya* shall ask the pupil to sit near him in *padmāsana* posture.

1. *SS XIX- 141 to 150*

He shall look at him and touch with *mantra hand*¹. He shall then think of creation upto the earth as made by God and consider that to have taken place in the body of the pupil. The *tattvas* that are inserted in the body of the pupil shall become by this process awakened at the time of *dikṣā*. He shall take permission of the concerned *mantra*, lying in the pitcher and take the *Pāśā* string² and go near the fire pit altar place it there. Thousand or hundred oblations shall be made there in the fire kept in another fire altar in honour of God, the supreme cause of creation, by uttering the *mūlamantra*. *Pūrnāhuti* shall be given at the end of the *dikṣā*. He shall do *japa* of *mūlamantra* and sprinkle the pupil in the chest many times with flowers uttering ‘*hum phat*’. Consciousness shall be infused in the *tattva* of earth, *i.e*, he shall become aware of the nature of it. It shall be consigned as the place of sovergnity [*aiśvarya*]. One hundred offerings shall be made for each *tattva* with their *bīja mantras*.

1. *Mantra hand* : Hand sanctified with mantra

2. It is called *pāśā* as it bounds the soul with the matter.

The *adhyātma mantra*, have letters ‘asya,’ the name of the pupil and *tattva bija* are to be uttered. The name of the *tattvas* and the word ‘śodhaya’ (purify) be added after *bija*. The words ‘svāhā’ and ‘samam naya’ are to be added. This is to be followed by the word ‘namah’. Thus the ‘*mantra*’ is to be used in the case of every *tattva*. The *tattva* of the earth shall be considered to have been placed at the edge of śakti and shall be considered to have the nature of *vibhava* and *vyūha*. The knot of the earth shall be cut and placed at the edge of śakti. This *tattva* shall be made inactive by the method of *samhāra* with god. Similarly the *tattva* of water and fire are to be treated. The subtle elements of smell, taste, colour, touch and sound are to be purified by the *mantras* of conch, *Padma*, *Kaustubha* and *Varāha* respectively. The sense organs shall merge in the cause with the *mantra* of śikhā, śiras, hrdaya, māya and jayā respectively. *Pūrnāhuti* shall be done for *buddhi* with *mūla-mantra*, for mind with the *mantras* of *Kīrti*, for ego with *Lakṣmi* *mantra*. Matter shall be dissolved with the *mantras* of *Satya*, *Puruṣa*, *Acyūta* *Aniruddha* and *Vāsudeva*. For *Puruṣa*, the soul shall be made inactive. *Pūrnāhuti* is to be performed with seven lettered *mantra*.

4.12 PURNĀHUTI

There is no *tattva* beyond god. *Pūrṇāhuti* shall be done in the following way for those who desire to have the grace of the Lord. Nārayaṇa must be meditated upon and then the *mūlamantra* is to be uttered with the syllable ‘*Vaūṣat*’ in the reversal order. The effect of the *mantra*, full of nectar, flowing from it is peerless, beyond guess and beyond the senses .

Pūrṇāhuti shall be done in the following way for those who seek *Mokṣa*. The preceptor shall think of the pupil as having parts and himself as partless using the imperishable *mantra* like the entire *tattva*. The ghee which is taken for *pūrṇāhuti* shall be considered as partless and as having parts. The body of the pupil shall be considered as distinct from karman. The pupil and ghee are to be considered to have become partless. The preceptor shall consider his own consciousness as having gone beyond the six qualities without any requirement for *mudrā* and *mantra*, and having reached the region of great bliss. Having Confidence in his own power he shall then utter the seven syllabled *mantra*¹ he shall do *pūrṇahuti* uttering *vauṣat*² .

1. *Om puruṣāya namah*

2. *JS Ch XVI*

The preceptor shall then do *homa* in order that the stage of attaining brahman may remain stable. The *mantras* for this *homa* shall begin with *pranava* and end with *namaha* and have the following ten words in between. *Apratarkyam, anirdeśyam, anaupamyam, anāmayam, sūkṣmam, sarvagatam, nityam, dhruvam, avyayam and iśvaram*. Ten offerings are to be made with *these mantras*. He shall then consider the pupil and himself as supreme and offer *pūrṇāhuti* uttering *vauṣaṭ*. He shall consider himself as the pupil and *viṣṇu* who is all pervading and present everywhere, to have stationed in one place that is free from the willows, that is motionless. The *vaiṣṇava dīkṣā* would then be held to have given *mokṣa*.

The preceptor shall unite the *tattvas* which he got through the process of creation with the body of the pupil. He shall purify the disciple's consciousness and unite it in his body. He shall again think of *viṣṇu* who pervades everywhere, who is supreme, of the form of *mantra* and has a form. He shall worship Him with *arghya*, flowers and others.

The preceptor shall make a mark on the forehead of the pupil with the ashes and go to the *maṇḍala*. He shall worship duly the lord of the *mantra* and place *viṣṇu hasta* (hand) on the pupil's head, backward and in the chest. He shall gently touch the pupil's body from head to foot and make him utter the *mantra* with *nyāsa* after mental worship. He shall then worship god who is in the pitcher with many services¹.

At the end of *dikṣā* the pupil shall prostrate before the preceptor with eight limbs² and address thus; "Oh! Preceptor, my kith and kin and myself are your servants". The preceptor shall be offered depending on one's capacity, a village or groups of gem or gold together with elephant, horse, chariot, cart or vehicles, soldiers and group of servants and servant maids. Whatever is deserving or by which the preceptor be pleased shall be given in full so that the disciple could have fulfilled his debts to him.

1. SS. XIX 334 – 337 a.

2. The eight limbs are: forehead, belly, two kness, two feet, and two hands.

He shall please him with fruits and water. This is the disciple to whom the preceptor administers *dīkṣā*, and he would get *mokṣa*. All these shall be kept as a secret from disbelievers¹.

The preceptor shall please *vaiṣṇavas* and the followers of *pāñcarātra* by giving them food and gifts. They shall spend the night by singing with others auspicious songs, along with the instrumental music with the narration of tales connected with *pāñcarātra*. He may do this for one or three or five or seven nights.

4.13 POST-ACTIVITIES OF DIKṢĀ

The disciples who had initiation shall worship god in his own heart. After doing *japa* and *homa* to god, he worships *viṣvaksena*¹. The preceptor shall take a pitcher and fill it with honey, milk and ghee and sprinkle the place including the fire altar. He shall take another pitcher and sanctify it with *mūlamantra* and place it for

drinking the *soma juice*. He shall take it in his left hand with which the *mandala* is being sprinkled and get into vehicle. He shall place behind it the ashes and meditate . The pupils shall follow him with auspicious things accompanied by the sounds of drums and conches. The preceptor shall dissolve the ashes in water. He shall wash his hands and feet and do *nyāsa* after *ācamana*. He shall fill the pitcher with water after offering the flowers with arghya materials and offer fruits and other things. It will be covered with the white cloth and consecrated with all *mantras*. He shall take it and enter the sacrificial hall and sit in the middle of it. Facing east or north he shall perform *nyāsa* for the pedestal. He shall sprinkle water on the head of the pupil uttering the *mantra* of *nṛsimhacakra* and *astra* for the success in the undertaking. He shall conduct a ceremonial bath. The preceptor shall offer *soma rasa* to all of them¹.

It is said in the *Lakṣmī tantra* that the pupil will be given a book.² The pupil shall bow to guru after receiving it. The pupil shall

1. J.S. XVI 346 - 359

2 L.T. XLI This book must be a *pāñcaratra text*. Dr. Gupta remarks that it refers to the primary teacher who taught the disciple to read. See *Lakṣmī tantra* translation P.272 .

go to the fire altar and perform *homa* with the *tārāmantra*. The adept becomes fit to do *worship*.

The treatment is the same in other texts like the *Jayākhya*, but in brief. The main points which are worth noting are as follows:- The *mandala* which is to be used *Cakrābja mandala*¹. God is to be worshipped there². *Charu*³ which is to be prepared shall be divided into four parts of which one is to be taken by the *Ācārya* himself⁴. *The puruṣasūkta* is to be uttered while offering *caru* in the fire⁵. *Puṇḍarīkākṣa* *vidyā*⁶ is to be uttered while touching the pupil and *urdhvapuṇḍra* is to be made on the head of the pupil uttering the *astākṣara* *mantra*. In order to have successful effect in the *dīkṣā*, *bali* is to be offered with cooked rice with black grams.

The pupil's palm is to be filled with flowers and is to be offered in the *mandala*. The *Ācārya* shall note the place of the fallen flowers and the name of the presiding deity of that portion of the *mandala*⁷. The *Ācārya* shall instruct the *dvādaśākṣara*, *astākṣara*

1. *Pāds carya II P.9 14*

2. *Ibid 14*

3. See Appendix 1 b

4. PS. *Caryā* II 9.

5. *Ibid. 18*

6. *Vidyā* means *mantra* here

7. PS. *Caryā* II 56 -58.

and the *mantra* of god for those who practice *sāvitrī mantra*. After *dīkṣā* is over, the pupil shall go home with his relatives taking permission from the preceptor. Such a person, who practises the convention, maintains good conduct, study one's own *veda*, worships god, recites and meditates, is called a *bhāgavata*.

Ācārya Abhiṣeka

4.14 PUPIL FIT FOR ABHIŞEKA

A pupil, must presume God as having *mantra* as his body in the *mandala*. He must have correctly understood the *sāstras* of *Pāñcarātra* in this context. He should be having abiding interest in doing the worship to God. He must be a *putraka* disciple who is more dear to the preceptor than his own son. To him, the *Abhiṣeka* ritual is necessary so that all the *mantras* could bear successful results and the pupil could become fully qualified for the continuation of this tradition.

A question arises here. There are four kinds of pupils, namely *Samayin, Putraka, sādhaka and Ācārya*. How is it that *putrakā* alone is mentioned as the best? In answer to this *Alaśiṅga bhaṭṭa*, the commentator on the *Sāttvata Saṁhitā*, observes that *dīkṣā* is enjoined by all the four kinds of pupils. He in whom the *mantras* bear signs of success must be given *abhiṣeka*¹. Any one among the four kinds of pupils may outshine the other three by revealing his great devotion and skill. The *Īśvara saṁhitā* remarks that those who are qualified with distinction must be offered *Ācārya abhiṣeka*. Others shall be given *dīkṣā* only. Those who are born in the family of *Ācārya* deserve *abhiṣeka* according to the *Pādmasaṁhitā*². These statements do not answer why *Putraka* alone is mentioned here. The only reason that could be given is, that *Putraka* must not be taken in its primary sense.³

1. See *SS. Introduction P.5* Also cf *JS XVI* and *LT. XLI*

2. *PS. carya XX 1-3*

3. Ref: *SKS: Indrarātra and Brahmarātra Ch 9.*

4.15 PRELIMINARIES OF ĀCĀRYA ABHIŞEKA

A rectangular pavilion is to be erected in a sanctified place. An auspicious seat shall be made there. *Ananta* and other *ādhāraśaktis*¹ shall be invoked that seat. That seat shall be worshipped by the *Ācārya* with *arghya* and flowers. The disciple shall be made to sit on the seat facing god in the *Padmāsana* posture. The pupil's worth is sung by damsels and extolled by the minstrels for whom the conches are blown, and whose unique status is recited by the auspicious people. The pupil would then do the *japa* of the supreme *mantra* (*mūla mantra*). He would appear like *Acyuta*. The preceptor shall worship god with eight limbs. He shall take the pitcher relating to *Viṣṇu* and repeat the *mantra*.

The number of pitcher differs from one kind of disciple to another kind. In general, the following is the process for *abhiṣeka*. The pitchers shall be placed in the direction stated before. They shall be worshipped in due order, with sandal paste and flowers. The

pupil shall be asked to do *japa* of the lord of *mantras*. *Caru* shall then be offered to them. A seat for *abhiṣeka* shall be placed in the middle of the altar, with fried grains. The pupil shall be made to sit on that seat. The *Ācārya* shall go to the *mandala* and pray to god that he would make the pupil equal to himself. He shall then worship the jar kept in the east with *mantra* and also do *japa* of that *mantra* for hundred eight times or hundred and ten times and meditate upon the *mantra* as filled with nectar. The pitcher, which is worshipped with the *mantra*, shall be placed in the head of the pupil who is to be bathed with the water from the pitcher. The hymns of the three *Vedas* shall be recited and conches are taboos shall be sounded together with the chanting of *mantras*, (by those present there) and along with the sound of the musical instruments. The priest shall then consider *Acyūta* and the seed of the letters as prescribed .He shall then think of the letter 'a' and others for purifying the substances. He shall think of *Nārāyaṇa* in the white lotus having hundred petals and sixteen filaments and nectar dripping from it for originating the substances. He shall show to the pupil the body made of elements, of

subtle elements the *mantras*, the course of knowledge and explain it to the pupil.

The preceptor shall think of *Viṣṇu* who is full of *mantra* in his own right hand, and worship him with *mantras* and flowers and place it on the head of the pupil. The pupil shall then offer a seat to the preceptor and bow to him, wash his feet with water and sprinkle that water on his own head and drink it. The preceptor shall do *abhiṣeka* to the *sādhaka* and give all the materials. To the *putraka* he shall give the *śāśtra* which qualifies him to do worship. He shall think of worldly prosperity including children and others for him.

He shall perform ablution and utter the *mantra* upto *svāhā* from the lotus of the heart. Uttering the *mantra* upto *namah*, he shall think of having entered the body of the pupil through *Brahmarandhra* and to have occupied the heart. He shall consider the pupil as Brahman having powers of consciousness as the body and having the marks of delight and bliss. The *Ācārya* shall mentally offer to the pupil all his authority.

Then a list of articles which are associated with him such as *Pāncarāṭṭra Āgama*, the auspicious base for worship, garland of rosary seeds, small bell, *sruk suva*, *yogapatṭa*, book, conch, discus, gourd, *camasā*¹ vessel for *arghya*, *darbhas*, hide of black antelope, a pair of sandals, umbrella, seat, mirror, fan made of peacock feather flag having the emblem of *garuḍa* staff, a pair of saffron dhoties and two fine silken cloths should be collected and kept ready.

The water, which is used for bath, shall be placed in a purified place. God shall be worshipped with that water after doing *Pūrṇāhuti*. The Ācārya prays god who is in the fire, for pardon. He shall then offer *bali* from the fire altar and from the vessel of *arghya*. He shall draw a *mandala* after purifying the place with cow dung and also invoke *kumuda* and others. Then he offers salutations to *Acyuta* along with lords of quarters and weapons, thus: “May these weapons attend on, for the success of the child (pupil)”.

1. *camasa* – vessel used for drinking *soma* juice.

He will complete the worship with what is left over (after doing *bali*) and worship the Lord within the white lotus in the circular *mandala*. After worshiping Him amidst the fire he shall send Him off. After worshiping *viṣvaksena*, the remains shall be offered into the fire into altar. The *Ācārya* shall think of the discus having twelve *spokes* and place it in himself. It shall be worshipped with *arghya* and flowers. He shall take the water vessel and fill it with water and place it within this discus, the vessel of *astra* shall be worshipped, with *vīrya mantra*.

Another pitcher filled with honey, water and milk shall be taken. The pitcher used for *arghya* is to be placed in front of it. *Astra* which is in the discus, is to be placed in between them (two pitchers). The *Astra* is to be worshipped duly. It shall be consecrated by uttering the *mantra* hundred and eight times and consecrated with the *mūla mantra* along with the word *Vauṣat*. The contents there shall be stirred with the *Astra mantra* possessing

nectar. This preparation which is full of honey (*soma juice*), shall be apportioned among all people.

The *astra* of honey shall be placed in the discus together by uttering the *mantra*. Placing it there as before it should be filled with water with fruits placed in it. The pupil shall then do the sacrifice in honour of the preceptor¹ with a pure mind and would do it in honour of god, filled with devotion in words, thought and deed. He shall also wash the feet of the preceptor with water, which he shall sprinkle on his own head and would sip the same². All the materials, which were used in the rituals, shall be given to the preceptors. He shall prostrate before the *Ācārya*, and touch his feet with his hand and beg his pardon with all sincerity for anything that went against the wish of preceptor. He shall do the same to all those who know the *Pāñcarātra*, and recluses and *prājñas*. With the permission of the *Ācārya* he shall take food with his brothers, i.e who were initiated

1. LT XLI 64

2. JS XVIII 84-85

before, other devotees of god, friends and relatives. He shall follow the *guru* where he goes and with the other pupils and return at the will of the *Ācārya*. He shall fall at the feet of the *Ācārya* and circumambulate around him several times. The preceptor is to be pleased by rendering service to him as he is the supreme director, till the attainment of liberation.

The *Īśvara samhitā*¹, reproduces this treatment verbatim. The *Pauṣkara Samhitā* is emphatic in maintaining the sequence in which the disciple should get consecrated as *Ācārya*. First *samayin* must be followed by *putraka*, *sādhaka* joins him and then *Ācārya* is to follow. The *Pādma samhitā* asks the pupil to give the *guru* cows, land, gold ornaments, vehicles, servants according to his financial position. He shall feed the Brahmin and give them money. He shall eat the food that is left over after *homa*, with the permission of the *guru*. He shall go home, after sunset and stay with his relatives².

1. Vide:Ch XXI.460.

2. Pad. S caryā II 82-86

The *Jayākhyā samhitā* states that an *Ācārya* be a brahmin and he alone is qualified to do *abhiṣeka*. If qualified brahmin is not available, a qualified *Kṣatriya* can get it. If he too is not available a *Vaiśya* with the qualification could do it. If a qualified *Ācārya* is not available in his caste the pupil could worship god and confer it himself for his own self¹ but he shall not do it when a *guru* is available. One who belongs to a lower caste shall not do it for a pupil of a higher caste. All the four castes of pupil can have *abhiṣeka*. A *Samayin* shall have it with *japa* or *mantra*. *Abhiṣeka* which is to be given to *putraka* is called *tattva*. It shall be done by simply uttering the mantra and by meditating upon the *tattva*. A *sādhaka* could be given *abhiṣeka* by thinking of the *tattvas* by dividing the *mantras* into nine parts. *Mantras* follow while consecrating *abhiṣeka* to him who has become *Ācārya*. The *Ācārya* shall remember the *tattva* as form of god and as belonging to *adhidevatā* and others. He shall meditate upto the supreme *tattva*.

1. . JS XVIII 14b –16

The *samayin* shall be given *Abhiṣeka* as if he were the leader of the army, *Putraka* as minister, *Sādhaka* as crown prince and *Ācārya* as king¹.

4.16 AHIRBUDHNYA SAMĀHITĀ

Ahirbudhnya Samāhitā, does not have differing views on the aspects of the qualification of Ācārya or the disciple or the process of Dīkṣā. Moreover, this Samāhitā does not deal with Ācaryā Abhisekā. The pupil shall be tested for his achievements for one year, The Ācārya shall do *añganyāsa* and *karanyāsa* on his body with respective *mantras*. *Mantras* are of three kinds namely transcendental, subtle and gross. They have *paramātma*, *Samikarṣana* and *Ahirbudhnya* as their *rṣiṣ*. The *mantra* of *Sudarśana* represent the *Atharvaṇaveda*. He shall do *sampāta*, *nyāsa* on his body with these *mantra*. The human body shall be treated to be of three kinds gross, subtle, and transcendental.

1. JS XVIII 14b-16

The limb and subsidiary one's are gross. *Puryaṣṭaka*¹ is subtle and atoms are transcendental.

4.17 PĀDMA SAMĀHITĀ

Acāryā ābhiṣeka is treated in the caryā pāda of the Pādma Samhitā (chapter IX) under the title *Mandalārādhana*. The text describes, *Mandala* and this must be taken as the *cakrābja mandala abhiṣeka mantra*. The chapter begins with the method of drawing the *mandala* called *bhadraka* for which measurements are given. *Sama Mandala* also could be drawn. If the disciple cannot have it due to his pecuniary circumstances he may have the *mandala* called *padma* without cakra.

1. Puryaṣṭaka prāṇāḥ, elements, karman, senses, three guṇas, impression left by acts in earlier births, and nescience linga, (subtle body) This enhance the power of the mantras.

Mantra adhvan, in the pericabe the *tattva adhvan* in the filaments, *varṇa adhvan* in the petals, *padādhvan* in the nave, *kalā adhvan* in the spokes or wheels, *bhuvan adhvan* in the region of the

rim. Thus the *maṇḍala* shall be of circular formation. Twelve syllables are to be uttered while worshiping^b the *bindhus* of the pericap. The supreme being shall be worshipped in this case.'Śrī' and others shall be worshipped in the filaments which are twelve. Viṣṇu shall be worshipped in the first nave, Brahma in the second and Śiva in the third. The twelve forms of Viṣṇu and others shall be worshipped, ten descents fish and others in between the spokes, conch in the ring of the first nave, *varāh*, *narasimha*, *ananta* and *Hayagrīva* in the corner of the seat beginning from the south east. Indra and other guardians of the quarters in the east, *Cāṇḍa* in each of the four seats *Viṣvaksena* in the path way in the north east, *Garuḍa* in the ground in the north east discus at the entrance in the south mace in the west, conch in the first enclosure Viṣṇu and others in the twelve lotuses, *Vāsudeva* in the *maṇḍala* and the twelve ādityās in the last enclosure. *Cakrābja maṇḍala* is to be prepared for giving *dikṣā* the Ācārya shall tie the thread. *Homa* is to be done in the fire during the night and similarly in the next morning keeping the fire pitchers in each direction. Gems are to be placed in the fire pitchers kept in the south east. Water brought from holy places in the pitchers are to be

kept in the north east. *Vāsudeva* is to be worshiped in the pitcher, *Samkarṣaṇa* in the south west, *Pradyumna* in the north west and *Aniruddha* in the north east. The pupil shall be seated in the holy seat and worshiped. Those who are present shall be treated with good music and offerings. The *Ācārya* shall take the pitcher kept in the south east and consecrate (*abhiṣeka*). The pupil uttering the *Puruṣasūkta*. In this way *abhiṣeka* shall be given through in the water kept in the directions uttering *Yajur* veda *mantras*. The pupil shall then wear new clothes, garlands etc and worship the preceptor in all possible ways. This places the pupil in the state of *ācārya*. He shall occupy a chariot or vehicle and come around the streets visit the temple and return home. In the *Jayākhya* *sāṁhitā* this text the worship of god in the six adhvans is not stated. The six paths are mentioned in the second *pāda* but not explained. Since this is not mentioned there, perhaps the *Pādma* *sāṁhitā* too does not elaborate this.

4.18 LAKṢMĪ TANTRA

According to this text ācārya abhiṣeka is thus: The *tattvas* are of three kinds, namely gross, subtle and transcendental. They are *pradhāna* and *puruṣa*, senses and *Acyuta*. *Acyuta* is present in the three taking three forms namely *piṇḍa*, *upāṅga* and Āḍhya. The mention of *mantras* are *māntrī*, *Lakṣmī Bhūdhara* and *amūrti mantras*. Viṣṇu remains in the three ways in each of the three kinds of *mantras* form the *Ankuśa* to *Vāsudeva*, *Gadā* to *Śankha*, *Pankaja* to *kaustubha*, *Varāha* to *Narasimha* and these are the gross *mantras*. *Mantras* from *astra* to *hṛdaya*, *māyā* to *Lakṣmī* and *Mūla mantras* are all subtle. *Aniruddha* to *Satya* are of transcendental kind. *Īvara*, *Pradhāna*, *Buddhi*, ego, mind, five sense organs and five motor organs and five subtle elements and gross elements form the *Adhibhūta* group. The seeds from “*ma*” to “*ka*” are of the group of *Adhibhūta*. The seven lettered *mantra*, five deities beginning with *Satya*, *Mūla murti* are *Adhyātma*. Other *mantras* are attached to the senses¹.

1. LT XVI 12-49

CHAPTER V

CONCLUSION

Dikṣā is treated with significance in the *Sāttvata*, *Jayākhya*, *Īśvara*, *Pādama Samhitā* and in the *Lakṣmī Tantra*. The treatment of *dikṣā* in these various *Pāñcarātra* texts shows that there is a slight difference in the treatment from one line of approach of this topic to another text. Difference, however, is only with reference to some minor aspect. It is not possible to speak of the priority in the date of one text over another. If it were possible, influence of one type on another can easily be determined.

The *Sāttvata samhitā* treats in great elaboration the method of worshipping the *Vyūha* deities in the four states namely waking, dreaming, deep sleep and transcendental. The seed (*bīja*) and *pinda mantras* are subjected to a deep intense study. The four stages of

speech *Parā paśyanti*, *Madhyamā* and *vaikhari* are made use of in this study. Sound is the stage of *Nāda Bindu* and *Nādāvasāna* and the four circles within the body and the *suśumnānādi* upto its rise reaching *dvādaśānta* is shown to play a significant role in the four stages. Much information is contained regarding *caturātmya* and of the *vibhava* deities. These are dealt with in chapter II to IV of this text. The name *adhibāsa dīksā* is given to the preparatory rites only in this text. *Kumbhaka* and *recaka*, the second and third stage in the *Prāṇāyama* are utilised by the *ācārya* to separate the earthly part (pārthiva *tattva*) from the body of the pupil and changes into subtle body¹. *Viśrama*, *udaya*, *vyāptta* and *vyakti* are stated to represent the *vyūha* deities. *Viśrama* is the subtle stage of letters and is connected with *Vāsudeva*. *Udaya* represent the state of *paśyanti* and is related to *sankarṣana*, *vyāpta* is the state of *madhyama* and is related to *Pradyumna* and *vyakti* is the state of *vaikhari* and is related to *Aniruddha*.

1. SS XIX 156-159

While doing *bhūta śuddhi*, the aspirant is able to behold his own body shining like burning gold in *Dvādaśānta* and burn it and purifies by sprinkling nectar like *mantra*. Then the *mantras* are uttered to release it using *Dvādaśākṣara* and *mūla mantra*, applying them to the two hands, wrists, fingers, so that he could imagine that he has become god¹. The preceptor shall make the earthly part his own by enclosing into the body of the pupil². He could become pure and enter into the pupil's body³.

The fact of becoming of *astra mantra* or the thread and enter into another's body and draw out the consciousness is hard indeed for many *Ācāryas*. This requires a severe training in yogic practice and suggests that the *Ācārya* should be trained in yoga.

1. *SS X VII 22-36a*

2. *SS XIX 156-169*

3. *Ibid.*

On the whole, this text expects the *Ācārya* to have full control of himself so that many arts could be done mentally as it requires much concentration. The whole text is full of the methodology for using *mantra* for good purposes. In a way, the text can be treated as of *tantra* nature.

The *Īśvāra samhita* has inherited the principles of the *sāttvata samhitā*. It must however be remembered that with the exception of ch 21 which deals with *dīkṣā* there is much more to believe that this text is outside the purview of the *sāttvata samhitā*.

The *Jayākhyā Samhitā* follow a slightly different way of approach not only to *dīkṣā* but other important topics. The striking features are briefly as follows:- *Mantra, Mudrās, internal and external worship, Agnikārya, external purificatory rites, śrāddha, prāyścitta, and mantra śuddhi*. While the *Sāttvata samhitā* classifies

dīkṣā into *vibhava*, *vyūha* and *para* which are more involved in undertaking *dīkṣā* in all details regarding the items in each of these, the *Jayākhyā saṃhitā* reveals the need to take note of the nature of the aspirants. Hence this text have the divisions of *dīkṣā* as *sāmārya* and *viśesa*, and as rich and poor.

The *mantras*, are the form of god . *Tattvas* are shown to be mutually interrelated . How they are to be classified into three groups¹ as gross, subtle and .transcendental, how each *mantra* and group of *mantras* have a bearing on the kind of *tattva* that are divided into three groups and letters into twenty, and how their mutual impact is helpful for cleaning the *tattvas* are explained. *Pūrnāhuti* for the aspirant who desires to have the enjoyment is also dealt with.

The *Ācaryaś* instructions to the pupil are to be followed by *Abhiṣeka*. Both the *Ācārya* and the pupil should become aware of

1. JS. XVI. 296

the fitness and capacity to do the work that lies ahead for the pupil. The pupil could perhaps postpone taking *abhiṣeka* after some time. In the meanwhile he could learn more and become confident of his capacity to become eligible for *Abhiṣeka*.

That each kind of pupil *saṃyajña*, *putraka* and others could have *Abhiṣeka*, which this text upholds, against the tradition is recorded in the *Pauṣkara Saṃhitā*¹. The order of seminary to get equipped is from *saṃyajnā* to *putraka*, *sādhaka* to *Ācarya*. *Ācarya* alone can get qualified for *Ācarya Abhiṣeka*. However it must be stated here that the three namely *saṃyajnā*, *putraka*, *sādhaka* are to get only *Abhiṣeka* and not *Ācarya Abhiṣeka*.

That the other three could not qualify to act as priest in temples but states that they can become chief priest which

1. Paus I 14, 18, 21.
Also cf sks Brahmarāṭra V 125.

positions must be reserved only after *Ācarya Ābhiṣeka*. However this interpretation offered for the scheme stated in this *Samhitā* would lead to confusion in the long run if it is accepted. In the absence of the availability of an *Ācarya* which will be same in all the temples, a lower man in status does the job of the chief priest and thus there would be many priests who will do justice to the position, which they are asked to occupy by the trustees of the temples. Any way there is no strong argument to defend this as it is the case with *Sāttvata Samhitā* dropping the *Putraka* for *Ācarya Abhiṣeka*.

Another significant contribution which is found only in this text is the way which the pupil is shown to become finally released¹. Apart from the treatment of *dīkṣā* there are three important topics that have received attention in this text.

1. JS XVI 287b 293a

Vāsudeva is the supreme being, *Acyuta* spring from *Viṣṇu*, *Satya* rises from *Acyuta* and *Ananta* spring from *Acyuta* and it appears that *Acyuta Satya Puruṣa* and *Ananta* are the four deities. It is not mentioned as *vyūha*. Perhaps the concept of *vyūha* was evolved at a later date. In a different context *Viṣṇu* is stated to be *Ādideva*. He is also called *Satya*, also named as *mahāvibhava*. *Vāsudeva*, *Sankarṣana*, *Pradyumna*, *Aniruddha* are called *anigṛhīpāncaka*¹.

Another noteworthy contribution is the funeral ceremonies and performance of the annual ritual to the dead². This text is important for the treatment of various forms of *mudrās*, *snapanā*, rules of *dīkṣā bhūtaśuddhi* and the ways of doing meditation. Non-mention of the *Vyūha* doctrine, mention of *puruṣa* and other deities rising from *Vāsudeva*, creation as pure and impure from matter,

1. JS VI 184 to 188 of JS. XXIV XXV

2. Ibid 68 – 104.

Agnikārya and others indicate a very early date for the work. The *mantras* and their relatedness to the text may show a different approach to the treatment of *dikṣā*. The text is to be placed about 450AD¹.

The *Lakṣmī* tantra inherits the tradition of the *Jayākhyā Samhitā* as evidenced by the classification of *dikṣā* as *Para*, *Śūksma* and *sthūla* and for the rich and poor. Creation is pure and mixed. This is the only text among the *pāncarāta* devoted fully to the treatment of *śakti* represented by *śrī*. The *Vyūha* concepts are well developed.

The origin and development of sound receives a very clear exposition. The process of worship which has influenced *śrī Rāmānuja* in composing the *Nitya grantha*, (the daily routine). The *Ahirbudhnya Samhitā* belongs to Kashmir along with the The long list of *mudrās bhūtaśuddhi* and *nyāsa (prapatti)* have a clear treatment. This text holds a high place in the *Viśiṣṭādvaita system*.

1. Introduction to *Jayākhyā samhitā* p. 34

The *Ahirbudhnya Samhitā* belongs to Kashmir along with *Jayākhya* and *Lakṣmi tantra*. Śakti has a significant role in the work. following the tradition of the *Jayākhya Samhita* the work deals with creation as pure and impure. Origin of letters and their development into *mantras*, process of worship and *nyāsa* have been clearly described. This work can be named as *sudarśana* text as it gives much importance to the worship of *sudarśana*.

The *Pādama Samhitā* contains a chapter on *dīkṣā*¹ where the entire process is given briefly. The six adhvans are described. This has the influence of *Jayākhya samhitā*. This text is fully relevant to the construction of the temple, of idols and worship of the idols. Festivals are fully described.

The *Pārameśvara samhitā* briefly discusses *dīkṣā* and particularly with the omens that are to be known at the commencement of *dīkṣā*². The *sanat kumāra samhitā* seems to have lost a chapter of *dīkṣā*.

1. Pad. caryā

2. PS. VIII and IX.

The *Pauṣkara* and *Pārameśvara* *samhitā* do not treat *dikṣā* but the former describes 25 *maṇḍalas* in detail and fourteen *yajñas* are mentioned. *Cakrābja maṇḍala* is described in detail but it is not said that *dikṣā* is to be done there. *Navnābha* is stated and is called as *yāga*. It is interesting to note here that *Navanābha* is stated to be used in *dikṣā* in the *somaśambhu paddhati*¹. A *mahāmaṇḍala* and *Navanābha* *mantra* are described in the *Mātanga pārameśvara*² *āgama*. Both are described in the section on *dikṣā*. Since *Mahāmaṇḍala* is not described in the *Jayākhyā* and *Lakṣmī tantra*, it would be prudent to take both the *śaivāgama* references as describing the two *maṇḍalas* referred to above. However the reference in the *Paushara* is not clear. It is only *navanābha* having the prefix *Mahat*. Perhaps the reference in the *Mātanga pārameśvara* may be correct in which case *Mahāmaṇḍra* and *Navanābha* are two distinct *maṇḍalas*. Then the latter cannot be *Mahāmaṇḍala*.

1. *Somaśambhu paddhati* notes p.240

2. *Mātanga pārameśvara* pp.9-14

The *Vaiṣṇava* community in south India is divided into two groups as *Vaḍakalai* and *Tenkalai*. The division is only about four centuries old. *Pañcasamāśkāra* which is propounded in the *Pāñcarātra āgamas* is practised by both the creed, while *ijyā*, *rahasya* etc. are not treated upon in the *Āgamas*. They are included in this, as evidenced by practice. *Rahasya* or *Mantra* comprises of *Mūlamantra (Astāksāra)* *Dvaya* and *carama sloka Bhūta shudi* is a part of *Āradhana* or worship. *Prapatti* (self surrender) which gets a detailed treatment in *Lakṣmī tantra* and *Ahirbudhnya saṃhitā* is admitted by both the creed but it is to be adjudged as a means to be adapted under a competent *Ācarya*, by the *Vaḍakalai* community it is not to be put to practice but only to remember it as a *mantra*. Both the schools do not use the *tāntrika mantras* but only *Vaidika mantra*. *Dvādaśākṣara*, which is subtle *mantra* in the *āgamas*, is not given that status but only as a *mantra*. The two schools admit the authority of the vedic sources and the sources of Tamil hymns compiled by Ālvārs. However the *vaḍakalai* swear by the vedic authority for all their theories and concepts. *Tenkala*is attaches more importance to the Tamil *hymns* without ignoring vedic authority.

The *Pāncaratra* and *vaikhānasa* are the two *Āgamas* for the cult of *Viṣṇu*. Both swear by the authority of the vedic texts and uphold the supreme position of *Viṣṇu*. The *Vaikhānasa Āgama* is popular in South India for several centuries. At any rate it became popular in Kanchipuram in the seventh century¹. The *Pāncarātra* has its origin in *Badrikāśram* and flourished in Kashmir. It was fairly known at the beginning of the seventh century in the Gangatic plains². The *Alwārs* glorified god *Viṣṇu* in many temples in South India. They flourished between 650 and 820 AD.

A lot of shrines where these beras are found, reveal the characteristic features of the *Vaikhānasa* system. Of course there are few exceptions which could not be shown as to how they are different. *Silpa* *śāstra* sources prescribe hand poses for deities.

The right hand shall hold lotus or abhaya pose, the left hand of the bera shall hold a mace (*godā*) or resting on the hip (katihasta or

1. Avantisundarī of Dandin p.156

2. *Harṣacarita* of Bāna pp.238-239.

ūruhasta . Lord Venktesvara of Tirumali and oppiliyappan koil has *varada hasta pose* and *ūruhasta*. The deities at Tiruvahindrapuram and Kūdal Alagar shrine at Madurai have *Kaṭihasta* pose. The *Pāncarātra Āgama* prescribe *abhaya* for the right hand and the left hand to have club. These features are found in many temples in South India. From this it becomes clear the *Vaikhānasa Āgama* was in vogue for centuries and *Pāncarātra* is a late comer to the south, from Kashmir. This is perhaps the reason for the *Vaikhānasa* to have derogatory references to the *pāncarātra* while the earlier texts do not refer to the *Vaikhānasa* except by giving them a place of honour. These features apply mainly to the *dhruva bera* . The *utsava bera* too have them as a rule. Again it is in the *pāñcarātra* texts the consorts of *Viṣṇu* are called *Śrī* and *puṣṭi*¹ in earlier texts and as *Śrī* and *Ādi devī* in later texts. The *pāñcarātra* does not have much influence on the practices of *vaikhānasa*.

The *vaikhānasa* texts do not treat *pañcasamskāra* as an essential sacrament and so have given it up. The followers of *vaikhānasa* system follow the direction contained in the *vaikhānasa*

kalpasūtra texts. There is no *dīkṣā* as a preparatory rite for doing worship. The *vaikhānasas* hold that they are qualified by birth to perform *pūjā*. *Upanayana* is the only qualification required for them. Milk kept in a cup with the emblem of conch and discus dropped in it, is given to the pregnant woman which qualifies the child that is to be born. He becomes a *garbha Vaiṣṇava*, that is, *vaiṣṇava* in the womb of the mother itself.

Further the *vaikhānasas* are required to do only the act of worship to *Viṣṇu* in the temples and houses. They do not have to do *nyāsa* or draw *maṇḍalas*. (these are in force now a ^a days) *mudrā* and *bhūta śuddhi*. The *vaikhānasa* priests are to be *brahmins* and are only male members. They recite only vedic *mantras*. Thus the *Pāncarātra āgama* has the influence on the *vaikhānasa* system.

Cakrābja maṇḍala vyūha, *ūrdhvapuṇḍra* and *pañcasamskāra* (*tapu*) are stated by *Madhvācārya* (1199-272) in some of his works.

According to him *Pāñcarātra* is held to be the best among the *śāstras*. The *sāvitrī* mantra sprung from the *Aṣṭākṣara*. Even *kāmya* rites, if performed, cease to be *Kāmya*, when they are done without expecting any reward for them. This makes *Madhvācāryā* and his followers as the upholders of the *Pāncāratra* tradition. However *dīkṣā* which is enjoined in the *pāncarātra* *āgama* is not mentioned.

5.1 A COMPARATIVE ANALYSIS OF OTHER RELIGIOUS SCHOOLS

Nimbarka (C-1200) is the founder of *svabhāva bhedābheda* system. He describes Brahman as having the six qualities of the *Pancāratra* kind. The supreme reality is Rādhākṛṣṇa. The *vyūha* concept of *Pāncārātra* get a detailed treatment.

Vallabhācārya (1478-1531) is the founder of the *vedānta* system called *śuddhādvaita*. He describes *Sat*, *cit* and *ānanda* are the attributes of Brahman who is *kṛṣṇa*. There is difference and

non-difference between Brahman and the world but it is not due to illusion (*māyā*). People get nourishment from the love of God and it is from *His grace*. Hence the way of attainment of *mokṣa* is called *Puṣṭi: Prapatti* a must for the souls. Cowherds of Brindavan are the *Ācāryas*¹. . The *Pāncārātra* mode of worship comes under the *maryādā* (ordinary) grace of *kṛṣṇa*.²

Caitanya was born in 1486 AD. *Narāyaṇa* and the five *vyūhas* are held as authoritative. According to the cult the stunning forms of *Kṛṣṇa* and devotion to god is held as the high pursuits in life. The rituals are to be prepared according to the dictates of the *pāncārātra āgama*. *Vyūha* concept is admitted as *saṅkarṣana*, *vāsudeva*, *pradyumna* and *Aniruddha* and presides over ego, citta, *buddhi* and *manas* respectively. Worship of the image of god is to be done according to the *pāncārātra* rules.

1. The cultural Heritage of India Vol. I p 417
2. Ibid. p 410

Vijñānabhikṣu (c1500 AD) held the view that among the *vyūha* manifestation *Vāsudeva* is eternal. *Sankarṣana* and other are his manifestations.

These are some important *vaiśnava* sects above and all of them admit *Pāñcarātra* doctrine in a way. Worship of *Viṣṇu* is compulsory for the devotees but *dīkṣā* does not appear to have been recognised as essential. Indeed *Pāñcarātra* is admitted in some form or other as essential for performing worship.

Tantra is the name given to a body of text contain the *mantras* to attain spiritual wisdom. External objects operate in the narrow spheres of usage and convention gets transformed into *cult*, *śakti* (power) and *ānanda*. *Nyāsa* *Bhutaśuddhi* *Prāṇayāma*, *dhyāna* *mānasa* *yoga* and internal yogas help in the transformation of the worship of the object of worship. *Śakti* (power) wields enormous influence over them and nature. It is verily a goddess. *Brahmā*, *Viṣṇu*, and *śiva* are subordinated to it. Hence, the *tantra* is called *śakti*. In fact *śakti* and *śiva* are fused together to become one reality.

In the transformation process to get *śakti* the help of a teacher is required. The ideal teacher is to be considered as immortal. The teacher is to initiate the pupil in the spiritual life. The *dikṣā* makes the pupil realise his identity of himself with the *guru*, *mantra* and the deity. He becomes the self of *śiva*.

The *guru* has to explain the principle as comprising of the three *tattvas* and represent *Brahmā*, *Viṣṇu* and *Śiva*. The *guru* shall teach that *Pranava* as subtle form of the sacred formula; also called *ajapāmantra*. *Pranava* also contains *bindu* and *śakti*. There are six *cakras* in the human body. They are *Mūlādhāra* *Svadhiṣṭhāna*, *Manipūra* (in the spinal cord), *Anāhata* (breast) *Viśuddha* (in the throat) and *ādāna* (the junction of the eyebrows). These represent earth, water, fire air and ether, and psychic vision. Piercing these the body is purified. This would enable the aspirant to get mastery over the six *adhvans*. Unlike *pāñcarātra* the *śakti antra* divides kala with *nivṛtti*, *pravṛtti*, *pratiṣṭhā*, *vidyā*, *sānti*, and *sāntyātīta*. However, it must be said here that this *tantra* do not prescribe ritualistic processes in getting initiation.

The *Śaiva* schools, particularly of the kashmir area, admit the alighting of God's grace (*śakti pāta*^{ता}) taking the aspirant to the *guru*. Initiation (*dikṣā*) arises in the soul, as the *kriyā śakti*. Through this *śakti*, the soul acquires the ability to acquire the real knowledge and which is the ultimate nature of soul. This is done through the purification of *buddhi*. Then the state of liberation dawns upon the soul. This is *jivan mukti* or liberation and is obtained with the removal of innate ignorance. This happens only through the purification of *buddhi* which is effected by *Ācārya dikṣā*.

In the school of *vīraśaivism* the *vīraśaiva dīkṣā* is, wearing of the *liṅga*. *Guru* transmits all his spiritual knowledge to his pupils which pierces through the veil of nescience. The soul is freed from all impurities. *Dīkṣā* has three forms as *kriyā*, *mantra* and *vedhi*. *Guru* invests the pupil with *linga* through ceremonial process, and this is *kriyā-dīkṣā*. The *guru* whispers the *mantra* in the ear of the novice and this is *mantra-dīkṣā*. The *Guru* imparts knowledge to the disciple and this is *vedhi-dīkṣā*.

All the schools of religion admit that a *guru* is essential for a pupil to work for his salvation. This is true in regard to the schools of Śaivism referred above. The process of *dikṣā* is not treated in detail in many of the works of these schools. It is the *Śaiva Āgama* where *dikṣā* is treated. As in the case of the *pañcaratra* works only some *āgama* texts deal *dikṣā*. The printed editions of the *kāmika*, *kāraṇa* and *suprabheda* or in the *upāgamas* such as *mṛgendra* *mātangapārameśvara*, *sārdhatriśatikalottara* and unpublished *yogaja* and *sūkṣma* do not contain this topic. The *acintyaviśvasādhākhya* offers a detail treatment *dikṣā* through water.

Dikṣā alone leads to *mokṣa* and not any other means like *jñāna*. It has six parts, namely *Mudrā* *maṇḍala* *mantra*, *tantra*, *krchra* and materials.. *Mudras* are five- *śaktī*, *bīja* *praśānta*, *āvāhana* and *samhāra*. *Mantras* are fourteen.

Dikṣā is defined as that which *māya*, *mala* and *karma* do not exist in *śivatattva*. It is the form of devotion and detachment. The five *mantras* *sadyojata*, *vāmadeva*, *Aghora*, *Tatpuruṣa* and *Isāna* are five *anga mantras*.

While the number of the *Āgama* texts in vaiṣṇya sect that are fully available are small, the number of śaiva *Āgamas* are many. It is held that the main texts (*mūlāgama*) are twenty eight and the *upāgamas* more than two hundred. There are no divisions of *Pāñcarātra Āgama* as *mūla* and *upāgamas*. The commentaries on the *Pāñcarātra Āgama* texts are less and even those that are available are not elaborate. On the other hand, the commentaries of Rāmakaṇṭha and Nārāyaṇakaṇṭha on the *Mātangaparamesvara Āgama*, *Śāradā triśatikalottara* and on the *Mrgendra āgama* are very elaborate and are informative. But in the *Pāñcarātra* the commentaries are available only on few *Āgamas* texts. Another point worth noting in the *Śāiva Āgama* is the detailed treatment of the *Adhvans*. *Mantra adhvan* does not, however receive a treatment in the śaiva *Āgama*.

5.2 OTHER RELIGIONS COMPARED

Jainism and Buddhism are held as *nāstika* system. The arguments of this two systems are in *ardhamāgadhi* and *pāli*, dialects of ancient *prākṛt* language. They used this language for preaching their doctrines in this language so that the ordinary folks were able to follow that.

Of the Jaina preceptors Mahavira Vardhamāna who was born in 599 B.C. was the 24th tīrthankara who taught the principles of Jainism. The tīrthāṅkaras are associated with five type of festivals known as *panca-kalyāṇa*, in which the devas take part. The five festivals are :-

- 1 *Svargāvatarāṇa* the descent of a deva to become a tīrthāṅkara
- 2 *Mandalābhiṣeka* (or *janmābhiṣeka*) rejoicing the birth of tīrthāṅkara by performing an *abhiṣeka* at the summit of Mandaragiri.
- 3 *Dīkṣā*, when the *tīrthāṅkara* renounces the kingdom and worldly enjoyment to become a yogi.

- 4 *Kevalotpatti* , rise of omniscient knowledge as a result of tapas and disappearance of karma.
- 5 *Parinirvāna* represents the complete destruction of all *karmas* and attainment of salvation of *Paramātma Svarūpa*.

Here the word *dikṣā* is used, without any reference to the time, person and manner in which it is to be performed. Therefore, the word here has nothing to do in the processes of initiation.

However it must be admitted that every religion admits a *guru* and a pupil and that the pupil have to undergo training to whatever work he has to do. This may be considered as initiation, though the word of *dikṣā* is not used in the sense in which *Pācarātra Āgama* uses it.

About the fifth or sixth century A.D. there emerged a *mantra*-dominated school of Buddhism. It was called *vajrayāna* which

means in-destructible. This was associated with number of distinguished *Tantric sidhakas* called *siddha*. According to an earlier text called *Guhyasamāja* and the *Mañjuśrimūlakalpa*, it is necessary for a pupil to practice *yoga* and *Antaryāga* (Tantric form of meditation). This is taught in *Guhyasamāja*. The other work deals with *Mudrās* (finger and body poses), *mandalas* (mystic diagrams), *mantras* (mystical spells), *Kriyās* (rites), *caryās* (duties of an official priest in worship), *śīla* (observance of moral precepts), *vrata* (vows), *śaucācāra* (cleanliness in acts) *niyama* (religious observances), *homa* (offering of oblation), *japa* (muttering of prayers) and *dhyāna* (meditation). The adept is required to help the *guru* for practicing the above principles. The pupil must get used to the practice of *mudra*, *mantra* and other religious acts, to teach the above principles. The pupil should get a suitable *guru* (spiritual preceptor). These are to be practiced in a secret place and hence the name of this work. *Guhyasamāja*, *Sahajayāna*, and *mantrayāna* are the off shoots of *vajrayāna*. Among them *Mantrayāna* concerns itself with, *yantras*, *dhvanis*, *māla mantra* and *hrdaya mantras*.

From the principle of *vajrayāna* and those of the *siddha* it is possible to learn that the teacher and the taught hold an high place in the branches of Buddhism. Responsibility of choosing a teacher and the pupil is great and hard to practice. Though the word *dīkṣā* is not actually used here it is implied as for as the principle use is concerned.

A general study of the treatment of *dīkṣā* reveals the role played by *mantras*. From the derivative sense of the word *mantra* (reasoning) and meditation of the *mantra* bring to the pupil sufficient protection from wrong. Hence the treatment of *dīkṣā* in the *Pāñcarātra* texts necessarily treat the pupil. The *Sāttvata*, *Ahirbudhnya*, *Pādma*, *Jayākhyā* *saṃhitās* are replete with the application of *mantras* in the process of *dīkṣā*. Of these great , significance is attracted to the application of the *mantras* only in the *śāttvata samhitā*. The *śaiva āgamas* give more importance to the *Abhiṣeka* and treatment of a large number of variations of *dīkṣā*.

The Pāñcarātra pays more attention to the *mantras*. The *Jayākhya* and *sāttvata samhita* mentions variations of *dīkṣā* based on their contents and in connection with the economic condition of the pupil. The *nṛsimha dīkṣā* and the three *vibhava*, *vyūha*, *parā dīkṣā* are treated in detail in the seventeenth and eighteenth chapters respectively. The *Jayākhya* appears to deal with *dīkṣā* without naming it. The three-fold classification of the purposes sought after by undergoing *dīkṣā* is of a general kind applicable to any kind and not individually to the varieties.

The division of the pupil into *samayi*, *putraka*, *sādhaka* and *Ācārya* in the ascending order for gaining more and more experience and so *Ācāryābhiseka* is to be given to those pupil who has trained himself as *Ācārya*. The statement *caturśām mahāyāgo yemācāryyatvamāpnuyāt* in the *Pouskarsamhita*¹ makes it clear that *Mahāyāga* is to be performed to become *Ācārya*.

1. Paus. 121b

In some text⁸ nṛṣimha is marked as having the name *Mahā*. The *sāttvata samhitā* shows that the *Putraka* is to be chosen for *Ācārya abhiṣeka*. The commentator tries to support this, but no explanation is given as to why the order of the *Ācāryā* mentioned in the *putraka* is to be chosen. The *Jayākhya* tells that each one *samayi*, *putraka* and *sādhaka* could get consecration but is not an *Ācārya*. Besides, *Ācārya abhiseka* is stated and glorified. The pupil who comes as *Ācārya* should undergo *nirvāṇa dīkṣā* to get the status of *Ācārya*.

The *mudrās* play a dominant role in the process of *dīkṣā*. The *mudras* are mentioned in the *sāttvata samhitā*. The *mudrās* of the seed, tuft, kavaca, astra and *netra* are stated any. The *Jayākhya samhitā* mentions the name of *mudras* but does not name this *mudrās* to be used in *dīkṣā*. The *Īśvara Samhitā* denotes *mudrās* in chapter 24 and enumerates the names in chapter 25.

Like *mudrās*, *maṇḍala* is of great significance to the *Pāñcarātra āgama*. The *Śattvata saṃhitā* mentions *maṇḍalas* having eight edges, circular, and others are mentioned in the chapter under *dīkṣā* but the names are not stated. The *Pauṣkara saṃhitā* enumerates the names of 25 *maṇḍalas* and the *yāgas* also called as *maṇḍalas mahā*. The *Sanatkumāra saṃhitā* describes *maṇḍalas* regarding the method of drawing them and the deities presiding over them what is to be offered to Viṣṇu in the *cakrābja maṇḍala*. According to the *Pādmasaṃhitā bhadraka*, *saura* and *cakrābja maṇḍalas* could be used for *dīkṣā* but *cakrābja* is best suited.

Among *Nyāsas*, *anganyāsa*, *karanyāsa*, *bhuṣanādinyāsa*, *mahānyāsa* and *vyāpakanyāsa* are mentioned in the *sattvata saṃhitā*. *Anganyāsa* and *karanyāsa*, *dehanyāsa* and *mantra nyāsa* are also mentioned in the same text. Chapter XI of the *Jyākhya* is devoted to *mantranyāsa*, *Ahirbudhnyasaṃhitā* deals with *anganyāsa*, *karanyāsa*, *samnyāsa* and *śrṣṭinyāsa*.

Fire pits (*kunḍa*) is described in chapter XI of the *sāttvata samhitā*. Reference to the *kunḍa* is made in this text without mentioning their names. The *Pauṣkara samhitā* offers the definition of *kunḍa*. The *Jayākhyā* defines *kunḍa* and classifies it for the use in doing various acts. The *Īśvara samhitā* defines various kind and deals with the way in which it is to be prepared. *Śankha, cakra, padma* kinds are described.

Thus an indepth study of the important *Pāñcarātra* texts ~~would present~~^{reveal} the process of *dīkṣā* in its varius facets. The characteristics of a preceptor and a disciple too can be observed for instructing and learning this ritual. It must be noted that all these elaborate rituals extend for several days or months or even a year, depending upon the type of the disciple and the type of the *dīkṣā* one whishes to undertake.

As noted earlier it is doubtful whether the process of *dīkṣā* mentioned in the earlier texts is followed methodically. When a practical survey was made, it is observed many officiating priests had not undergone the mentioned process in its entirety. As centuries passed, the elaborateness in the ritual was ignored and shortened from or shortcut methods were practiced. The exact reason for this cannot be precisely explained. It may be due to the rise of various *vedāntic* systems, or foreign invasions.

At the time of epics and *Purāṇas*, perhaps, the system of *Pāñcarātra*, and its principles were highly respected and practiced. Later, when the authenticity of the system was questioned, probably, it had started losing its hold. It was left to the later vedāntins like Yāmunā, Rāmānuja, Vedāntadeśika and Mādhva to defend this system. By them, the purpose of undergoing *dīkṣā*, perhaps lost its significance.

In modern times performing worship in temples, more or less is for one's livelihood. Small compendiums, that is the shortened form of the important texts like *Īśvara*, *Pādma*¹ and *Parameśvara samhitās* were written. The process of *dīkṣā* too, is not elaborated in these texts and the whole ritual takes merely for a day or two. But it must be mentioned, that there are a few *ācārāys* who still follow the original texts and the process in its entirety even today.

1. See *Pādma tantra prayoga*

APPENDIX

1. *Abhigamana* : ^{see} *Pancakāla Pūjā*

2. *Abhiṣeka*:- This is also called *snapanā*. This is done daily to the tīrtha bera and to the *Dhruva* and *utsava* bearā on special occasions. This is also given to the *sādhaka* kind of pupil and the pupils made as *Ācārya*. *The sāttvata samhitā* makes the *putraka* kind of pupil fit for it though all of the (pupil) are considered for it.

3. *Ācārya*: They are four in number. They are Brahmins who may be brahmacārin recluses, guru and *Bhagavata*. They are the followers of the *Pāñcarata* doctries.

4. *Adhivāsa* :- *Adhi root vas* is an indeclinable and has sense of the locative case. *Vāsa* means staying or kept. *Adhivāsa* means keeping something in a place for a fixed number of days. Idols, vessels, anything that is to be got or to be get stabilised, lime, wood, metal, gems and others are used to make the object that are desired. Things such as clay or mud

cannot be kept in water so they are made to remain in threads.

Grains, milk, honey and oil are used ever day as the object becomes strong.

5. *Adhvan*:- Where *bhūti* śakti takes of six kośas form in it developments and each one is called a course. *Varṇa*, *kalā*, *tattva*, *mantra*, *Pada* and *bhuvana* are the six courses. Sakti appears at first as *varṇa* (letters). It passes through the stage *Parā*, *paśyanti*, *Madhyamā* and *Vaikhari*. The next course is *kalā*. *Kalā* means the guṇas (qualities) which are six in number. They are *jñāna*, *kriyā*, *bala*, *aiśvaryā*, *sakti* and *Tejas*. *Tattva* is represented by four *vyuhas*. *Vāsudeva*, *Samkarṣana*, *pradyumna* and *Aniruddha* *Pad* *adhvan* stands for four stages of waking, dream, deep sleep and *turiya* state. *Turya* (*Jāgrat*, *svapna*, *suṣupti* or *turya*). *Bhuvana* *adhvan* is that causes what is made up of the mantra depending upon *Vāsudeva*. *Bhuvanadhvan* refer to the world, which made up of matter. The *Ācārya* is required to show to his pupil about these. The *Bhuvanadhvan* and the three stages of walking,

dream, and deep sleep are represented in the *yantra*. The pupil has to understand them and get such parts purified. It is only then that the real position of *śakti* could be understood. The *tattva adhvan* consists of twenty five *tattvas*, *Bhuvana adhvan* are seven higher regions *Padā adhvans* are seven nether regions. *Kalā adhvan* is wrongly spilt as *kāla adhvān* and so must mean, year, month, fortnight. The temple represents the body of god. *Adhvans* are shown to have their pervasin with the temple so that the courses persuade the entire body of the universe. *Bhuvanaadhvan* of the temple is represented by the area from the foundation of the temple to the base. *Padā adhvan* from this upto the height of the *gurbha grha* (*sanctum sanctorum*). *Mantra adhvans* upto the *śukanāsi*, *tattva adhvan vedika*, *kalā adhvan* upto the neck and *varna adhvan* from there to the height temple.

6. *Añkurārpana*- *Añkura* means *sprout, shoot arpana* that is placing (the seed) in the *pālikais* for sprouting of the shoot. In *Añkurārpana* usually *pālikā*, *ghatikā* and *śarāva* are the three

kind of vesells used for this purpose. They are generally made of mnd. *Pālikais* has a wide mouth and narrow bottom, which is open. *Ghatikais* is a similar form with no fixed dimention. *Śarāvā* is a plate or dish. *Pālikais* are to be used for Viṣṇu, *ghaṭikais* used for Brahma and *sarāvans* for Śiva. *Dhānya* (cornor seeds) are sown in these vessels, which is filled with water, mud and seed. The *dhānyas* are *Priyañgu* this *simba niśpava*, *māṣṭa*, (black gram), *syāma* (millet) *kuluttaka rutga saṣapa śālyā* (fire). The *palika* are to be soked for five or seven or nine days. If the shoots appear yellow and grows straight upwards, it is held that good results are to be under. This is undertaken before the commencement of any ritual.

7. *Anna* is four kinds. They are *śuddhānna*, *miśra*, *miśrita* and *amisrita* *SKS. Śiva V 56*).

8. *Anuyāga*:- Consists in taking fruits and others with water which remains after they are offered to god. Cooked food is also included here. This is intended to be partaken by the *Ācārya* and the pupil.

9. *Arcana*:- means worship. This is to be done to the idol. It is called *catussthānārcana* in four places namely idol,mandala, fire and reservoir or in fire, water, sun and idol.

10. *Aṣṭāṅga Pranāma*:- means prostrating with eight limbs, which are fore head, belly, knees, feet and hands, chest, speech, mind , cheeks. The limbs should touch the ground while prostration is done.

11. *Avabhṛta* means ceremonial bath. This is based upon the bath done with this name at the conclusion of a ritual (yāga in river, lake, sea and other places. In the case of temple it is done at the end of the festival which lasts for number of days. Generally the chief priest who conducts the festival takes the *tīrtha* bera and proceeds to the place where the bath is to be done. *Vaikānasa* procedure is to take the discus (abha) of Viṣṇu and take the bath.

12. *Bhūta suddhi* The human body is made of matter which is impure. It must be purified. Subtle elements (taṇmāstras) are to be removed from the body which is to be dissolved and are merged within that course. The mantras for each are to be

uttered. The pupil shall imagine that he is burning each cause taking the subtle matter of the smell (*gandā tanmastrā*) In this way *prakriti* too must be reduced to ashes. The pupil shall then imagine that the *gangā* flows from the right toe of Viṣṇu. It is nectar like and so is capable reaching the deed of the past. Ashes with, the matter then becomes pure. Then the aspirant has to envisage of attaining a pure body from god fit for performing *pūja*.

13. *Brahma Kūrca Pañcāgavya* is to be prepared by mixing up ordinary liquid of *Pañcāgavya* with product of yava and water kept in a vessel with *darbha*. The idol of god shall be given bath with this liquid uttering *vyāpaka mantra*. This may be drunk on every full moon day. See SKS IX for more details.

14. *Cakra* :- The name of the discus of Viṣṇu. The *Āgama* and *Trīṇītras* in particular recognises six circle (*cakras*) with in the body. Their names are *Mulādhāra*, *svādhishthāna*, *manī*, *pūraka* etc. They are in form of wheel and are placed in this order beginning with *mūlādhāra*. The last one lies at the top of

the head. The ducts *iḍa*, *piṅgala*, an *suṣumnā* are stated to be the most important among the *nādis*.

15. *Caturātmya*: The aggregate of four *vyūha* deities *vāsudeva*, *sankārṣaṇa*, *pradyumna* and *Aniruddha*.

16. *Charu* : Cooked food.

17. *Dhāranā* : Is indispensable to *bhūta suddhi*. There are five kind of *Dhāraṇā*'s, *darana* (burning) and *pyāyana* (drenching) are the most important for purification of the adept body. The pupils body is not totally purified by *dhāranās* he is not fit to install the mantras on his body. So *bhūta suddhi* accompanied by *dhāranā* proceeds the *mantra-nyāsa*.

18. *Kośa*:- means nest that is body *śakti* assumes six forms each called *kośa* . These *kosas* represents the descents of *śakti*. The six *Kośas*, *śakti*, *Māya*, *prasūti*, *prakṛti* (consisting of three *gunas*) *Brahmāṇḍa* (the cosmic egg) and the *jīvadeha* (individual living being). Creation is from *sakti* and is pure and represented by *vyūha deities in the non-material world*. Others are impure creation.

19. *Kṛcchra and atikṛcchra*: These are acts of expiation.

20. **Kuṇḍa**:- The Fire pit for offerings made in the outer *mandalas* of temples. A platform, square in form shall be made and fire pit shall be made upon it. It may have Four Corners or any number. Its size may vary according to the number of offerings (*āhuti*) to be made there. The *sāttvata Samhitā* and *Īśvara Samhitā* admit five *kundas* of altar in the form made up of conch, discus, lotus, circle and rectangular. The *Pādma Samhita* speaks of four kinds.

21. **Kūrca** handful of sacred grass (*darbha*) having without broken edge. There shall be no flowers on them. The *darbhās* are at first twisted and made knots at the root.

22. **Mandalas**.**Māṇḍala** is considered to be the abode of god. It is drawn in the form of lines. Strings are to be used to determine the position of the various parts of the mandal. By using the lines with each other small urns like parts are created. There shall be entrance, inner circles and square are to be drawn. The gateways with path ways are also to be filled with different colour. Some of them takes the shape of wafers. In some cases the form of lotus are drawn drawing colours are

mentioned. The main maṇdalas are *padmodara*, *cakrabija*, *Aneka-kaṭagarbha*, *Miśracakra*, *Navāñabha*, *Mahībhyām* and *Navarīvathā*, *Mahiyāga* is the hunt.

23. ***Mūla-mantra*** is the basic root mantra.

24. ***Mudrā*** : Rituals hand gestures during worship or meditation.

People are in the habit of moving the fingers or hurdles to canvas their intention offer are however.

25. ***Nyāsa*** means touching, or fixing. The human body is impure.

To make it pure and fit for worship the pupil shall do *nyāsa* on his body using the fingertips in particular parts of the body uttering the relative *mantra* This is called *kara nyāsa* and *aṅga nyāsa* the angas are hṛd, śiras, śikhā, kavaca, netra, astrā, of the pupil. He becomes rid of all his impurities. Vide SS II 51-59.

26. ***Pancāgavya***: This is a preparation of the products materials from the cow. The ingredients are milk, cuds, ghee urine of the and the cow dung. They are to be got ready in five small cups like vessels separately. Water should be kept in a small vessel separately, along with the juice of *darbha*. They are mixed

one by one from each vessel in a separate vessel. After the collection it is offered by uttering hrim to god. Those who require it shall be given in small proposition. This preparation is used in the medicine according to the Ayurvedic system of medicine

27. *Pañcakāla*: The tradition of Pāñcarātra is very old. Pañcakāla day and night is devoted to the worship of viṣṇu. Therefore a day (day and night) is divided into five parts with the name, *Abhigamana*, *upādāna*, ¹⁸⁷⁰*svādhyāya* and *yoga*. The first part of this day begins with worshipping of god with *japa* (meditation) rites. This is called abhigamana. The second part of the morning is devoted to collecting flowers, food and other things needed for worship and this depends on the alms received. This is called *upādāna*. Thirdly, he makes preparations for performing the rituals, sacrifice with eight components and then performs it. It is called *ijyā*. Fourthly in the mid evening he starts studying the texts, commentaries of his own and also studies the sacred books and this is called *svādhyāya*. Lastly late in the night he performs his *yoga*

along with *japa* and meditation and he continues it whole night. In between meditation he sleeps for a while. This part is called *yoga*. SKS Risi 1 –1-14. Jaya XXII 64b. 81a. Lt. XXVIII – 1 – 59.

28. *Pañcagavya* : This is a preparation of the products materials from the cow. The ingredients are milk, curds, ghee, urine and the cow dung. They are to be got ready in five small cups like vessels separately. Water should be kept in a small vessel separately, along with the juice of *darbha*. They are mixed one by one from each vessel in a separate vessel. After the collection it is offered by uttering *hrīm* to god. Those who require it shall be given in small proposition. This preparation is used in the medicine according to the Ayurvedic system.

29. *Pañcasamskāra* :- a sacrament comprising five acts. The five sacrament are *tapa*, *pundūa*, *nāma*, *mantra* and *yāga*. The sources for all these could be treated in a way to the vedic text. But it now believed to be *tāntric*. Boys who have had upanayana and girls who get married have to receive them and thereby become *vaiṣṇava* small emblems of *viṣṇu* deities and

conch are heated in the holy fire which is proper text by offering of ghee. They are then used to mark the pointed position forms near the shoulder with them. The right shoulder with heated emblem of the ~~diseases~~ and the left ^{shoulder.} ~~thirst~~ of the couch. The sacrament *pundra* which means ornamental marks. This is to be applied in twelve purified parts of the body and hence it is called *dvādaśa īrdhva puṇḍra* meaning vertical. Two parallel lines are to be drawn vertically from the end of the eye brows at nose, right upto the root of the hair in the forehead, with a horizontal lines with the same measurement with white colour. The middle, vertical line between the two white line shall be drawn with yellow or red colour (SS VI-161). The number of *pundra* is of twelve in some text (SS VII 62a). It seems that idol with the *pundra* was marked with several part before Ramanya's time.

The use of the white mud for the purpose comes into practise from Ramanya's time. The next ~~three~~ are the name, nama worship and mantra.

30. *Pūrnahuti* A ritual taking place for a day or more, shall have a final offering by the chief priest that remain so far not offered or used for previous offering and are thrown into the fire even costly clothes are thrown.

31. *Siddhānta*: mean doctrinal or philosophical conclusion. The usage of the word refers to one or another of four different types of worship patterns. The four types of siddhanata are Mantra, Agama, Tantra and tantrika.

32. *Śruva* : A ladle used to spoon havis offerings into the kunda pit during homa – likewise a poraller spoon – like instrument the śruva which is used to put things into the long handled śruk.

33. *Upacāra*:- means Service, attendance- Temples in particular have special sessions of festival. During such occasion god must be treated with utmost care showing delicate presentation. Such services are many. Some of them are *avāgāha (invocation)* preparing and offering of handful of flowers etc. Such of services are mentioned for each set of god.. Sixteen among them are important. vide *PS. caryā VI*

62-64a They are broadly classified under four heads. They are:- *sāndrṣṭika abhyavānika etc.* They do please the person by their mere presence, food and other having the touch and music and other (LT 36 86b-99)

34. *Vatū* : A boy below sixteen.
35. *Yāga*: The word when is connected with performance after vedas ritual is used in the Āgama is the same for worship. The kind is lesser mantras and external. The form is more or less like external sense should follow the one or the pupil to perform to take up his internal worship.

SELECT BIBLIOGRAPHY

Primary Sources

Āgamaḍambara	Āagamaprāmāṇya of Yāmunācārya. Ed. by M. Narasimhacharya. (<i>Gaekwad's Oriental Series</i> 160). Baroda 1976.
Āgamaprāmāṇya	
Āhīrbudhnyasamhitā	Āhīrbudhnya-Sāhitī of the Pāñcarātrāgama. Ed. by M.D. Ramanujacharya. Rev. by V. Krishnamacharya. (<i>The Adyar Library Series</i> 4). 2 vols. Madras 1966.
Aniruddhasaḥitā	Anirudha Samhita one of Divyasaṁhitā in Pancharatra Ed. by A. Srinivasa Ayyāgar. Mysore 1956.
Āpastambadharmaśūtra	Āpastambadharmaśūtra with the Comm. of Haradatta Miśra. Ed. by A. Chinnaswamy Sastri. (<i>Kashi Sanskrit Series</i> 93). Benares 1932.
Bhāgavatapurāṇa	
Bhāmatī	Bhāmatī of Vācaspatimiśra, s. Brahmasūtraśāṅkarabhāṣya.
Brahmasūtraśāṅkarabhāṣya	Brāhmaṇasūtra-Sāṅkarabhāṣya with the Commentaries Bhāṣyaratnaprabhā of Govindānanda, Bhāmatī of Vācaspatimiśra, Nyāya-Nirāya of Ānandagiri. Ed. by J.L. Shastri. Delhi 1980.
Bṛhadāraṇyakopaniṣat	Bṛhadāraṇyakopaniṣat, in: Upaniṣads, Eighteen Principle, pp. 174-282.
Chāndogyopaniṣat	Chāndogyopaniṣat, in: Upaniṣads, Eighteen Principle, pp. 68-173.
Harśacaritam	Bhānakhaṭapraṇītam Harśacaritam “ChātratoŚiṇī” saṁskṛtam-hindi-vyākhyābhāṣī ṭippaṇī ca samā�īkṛtam. Vyākhyākārah Śrimohanadevapantah. Delhi 1985.
Iśvarasaṁhitā	Iśvarasaṁhitā Prativādibhaya karānantācāryais saṁśodhitā. (<i>Śāstramuktāvali</i> 45). Kāñci 1923.
Jayākhyasaṁhitā	Jayākhyasaṁhitā Crit Ed. with an Introduction in Sanskrit, Indices etc. by Embar Krishnamacharya. (<i>Gaekwad's Oriental Series</i> 54). Baroda 1931.
Kāmikāgama	Kāmikāgama
Kaṭhopaniṣat	Kaṭhopaniṣat, in: Upaniṣads, Eighteen Principle, pp. 11-27.
Kulārṇavatantra	
Lakṣmītantram	Lakṣmī-Tantra, a Pāñcarātra Āgama. Ed. with Sanskrit Gloss and Introduction by V. Krishnamacharya. (<i>The Adyar Library Series</i> 87). Madras 1959.
Mahābhārata	Mahābhārata According to which edition is the numbering given???

Manusmṛti	The Manusmṛti with the 'Manvartha-Muktāvalī' Comm. of Kullūka Bhaṭṭa with the 'Maṇiprabhā' Hindī Comm. by Haragovinda Śāstrī. Ed. with Introduction, Interpolated Verses and Index by G. Śāstrī Nene. [Kashi Sanskrit Series 114. <i>Dharma Śāstra Section 3</i>]. Varanasi ² 1970.
Mataṅgapārameśvarāgama	Mataṅgapārameśvarāgama (Kriyāpāda, Yogapāda et Caryāpāda) avec le commentaire de Bhaṭṭa Rāmakaṇṭha édition critique par N.R. Bhatt. (<i>Publications de l' Institut Français d' Indologie</i> 65). Pondicherry 1982.
Muṇḍakopaniṣat	Muṇḍakopaniṣat, in: Upaniṣads, Eighteen Principle, pp. 38-47.
Nāradīyasarṇhitā	Nāradīya Sarṇhitā Ed. by Rāghava Prasāda Chaudhary. (<i>Kendriya Sanskrit Vidyapeetha Series</i> 15). Tirupati 1971.
Nirukta	Nirkuta of Yāska with Sanskrit and Hindi Commentary. Delhi 1963.
Nyāyamañjari	Nyāyamañjari of Jayantabhaṭṭa with Tippaṇī-Nyāyasaurabha by the Editor. Crit. Ed. by K.S. Varadacharya. (<i>Oriental Research Institute Series</i> 116, 139). 2 vols. Mysore 1969-1983.
Nyāyamañjari (Transl.)	S. Bhattacharyya 1978
Pādmasarṇhitā	Pādma Samhita Crit. Ed. by Seetha Padmanabhan and R.N. Sampath. (<i>Pāncaratra Parisodhana Parisad Series</i> 3-4). 2 vols. Madras 1974-1982.
Pāñcarātrarakṣā	Śrī Pāñcarātra Rakṣā of Vedānta Deśika. Crit. Ed. With Notes and Variant Readings by M. Duraiswami Aiyangar and T. Venugopalacharya. With an Introduction in Engl. by G. Srinivasa Murti. (<i>The Adyar Library Series</i> 36). Madras 1942.
Paramasarṇhitā	Paramāśarṇhitā of the Pāñcharātra. Ed. and Transl. into Engl. with an Introduction by Krishnaswami Aiyangar. (<i>Gaekwad's Oriental Series</i> 86). Baroda 1940.
Pārameśvarasarṇhitā	Pāñcarātrāntargatā Pārameśvarasarṇhitā Govindācāryaiḥ sarṇskṛtā. Śrīraṅgam 1953.
Pauṣkarasarṇhitā	Pāñcarātrāgame ratnatrayāntargatā Pauṣkarasarṇhitā Sampatkumāra Rāmānujamunibhiḥ sarṇskṛtā. Bangalore 1934.
Prapañcasāra	Prapañcasāratantra of Śaṅkarācārya with Introduction by Arthur Avalon ed. by Atalānanda Sarasvatī. Delhi 1981.
Rauravāgama	Rauravāgama vol. III. Édition critique, Introduction et Notes par N.R. Bhatt. (<i>Publications de l' Institut Français d' Indologie</i> 18, 3). Pondicherry 1988.

R̥gveda	R̥gvedasar̥nhitābhāṣyabhūmikā	R̥gvedasar̥nhitābhāṣyabhūmikā, in: Vedabhāṣyabhūmikāsañ grahaḥ Sāyanācāryaviracitānāṁ svavedabhāṣyabhūmikānāṁ sañgrahaḥ Pañdita Baladeva Upādhyāyena bhūmikāippaṇyādibhiḥ samalaṅkṛtya sampāditaḥ. (Kāśī Sanskrit Series 102). Benares 1934, pp.11-59.
Samurtarcandhiava		TTD Tiupathi 1943
Sanatkumārasar̥nhitā		Sanatkumāra-Samhitā of the Pāñcarātrāgama. Ed. by V. Krishnamacharya. (The Adyar Library Series 95). Madras 1969.
Śāradātilaka		Śāradātilaka of Lakṣmaṇendra deśika with the Comm. of Rāghavabhaṭṭa. (Kashi Sanskrit Series 107). Benares 1934.
Śraṇāgatidikā		Śraṇāgatidikā, in: Śrīdeśikastotrāṇi. Pari cōtakar Śrīrāmatēcikācārya Svāmi. Chennai 1999, pp. 67-77.
Śatvatasar̥nhitā		Śatvata-Samhitā with Comm. by Alaśīṅga Bhaṭṭa. Ed. by Vraja Vallabha Dwivedi. (Library Rare Texts Publication Series 6). Varanasi 1982.
Sribhāṣya		Śrībhāṣyam of Bhagavad Ramanuja Edited by Scholars of the Academy. (Academy of Sanskrit Research Series 22). Melkote 1995.
Sribhāṣya Transl.		s. Rangacharya/Varadaraja Aiyangar 1988-91
Śripraśnasar̥nhitā	Upaniṣads, Eighteen Principle	Śripraśna Samhitō ed. by Seetha Padmanabhan. (Kendriya Sanskrit Vidyapeetha Series 12). Tirupati 1969.
Viṣṇupurāṇa		Eighteen Principle Upaniṣads. Vol. 1 Upaniṣadic Text with Paralles from Extant Vedic Literature, Exegetical and Grammatical Notes. Ed. by V.P. Limaye, R.D. Vadekar. Poona 1958.
Viṣṇuṣasranāmabhāṣya		Śrīvatsāṅkamīśrātmaja, Śrīparāśarabhaṭṭāryānugṛhītām Bhagavadguṇadarpaṇākhyānāṁ Śrīviṣṇuṣasranāmabhāṣyam Śrīkāñcīprativādibhayaṅkara-Āṇaṅgarācāryasar̥nskaraṇāṁ dvitīyāvṛttiḥ nyāyavedāntaviduṣā śrīmadyādavādryabhiṣṭana Śrīśailānantapuruṣa Akkārakkani Sar̥ṇpatkumārācāryeṇā sar̥śodhitam. Kancheepuram 1964.
Viṣṇusar̥nhitā		The Viṣṇu Sar̥nhitā. Ed. by Gaṇapati Śāstrī with an Elaborate Introduction by N.P. Unni. (Trivandrum Sanskrit Series 85). 1st Ed. 1925. Rev. Ed. Delhi 1991.
Viśvāmitrasar̥nhitā		Viśvāmitrasar̥nhitā Crit. Ed. by Undemane Shankara Bhatta. (Kendriya Sanskrit Vidyapeetha Series 13). Tirupati 1970.
Yājñavalkyasmṛti		Yogīśvaramaharṣi-Yājñavalkyapraṇītā Yājñavalkyasmṛtiḥ Vijñāneśvarapraṇīta-Mitākṣarā-vyākhyāsar̥nvalitā.

Yatirājaspati

Yājñavalkyasmṛti

Pañāśikaropāhvalakṣmaśarmatanujanuśā Vāsudevaśarmaṇā smṛyādiprācīnadharmaśāstragrānthaḥlocanena ṭippaṇyādibhiḥ varṇakramakośena ca sanāthikṛtā. Mumbai 1940.

Yatirājasaptati, in: Śrīdeśikastotrāṇi. Parocōtakar Śrīrāmatēcikācārya Svāmi. Chennai ³1999, pp. 173-184.

Secondary Sources

Bhattacharyya 1978

Jayanta Bhaṭṭa's Nyāya-Mañjarī [The Compendium of Indian Speculative Logic] Translated into English by J.V. Bhattacharyya. Vol. 1. Delhi 1978.

Cultural Heritage of India 1

The Cultural Heritage of India Vol. 1 The Early Phases (Prehistoric, Vedic and Upaniṣadic, Jaina, and Buddhist). Calcutta ²repr. 1993.

Cultural Heritage of India 4

The Cultural Heritage of India Vol. IV The Religions. Ed. Haridas Bhattacharyya. Calcutta ²repr. 1993.

Dasgupta 1975

History of Indian Philosophy by S. Dasgupta. Vol.3. Delhi ²1975.

Gonda 1977

J. Gonda, Medieval Religious Literature in Sanskrit. (*A History of Indian Literature 2/1*). Wiesbaden 1977, pp. 39-139.

Gupta 1972

Lakṣmī Tantra. A Pāñcarātra Text. Transl. and Notes by S. Gupta. (*Orientalia Rheno-Traiectina 15*). Leiden 1972.

Gupta 1983

S. Gupta, The Changing Pattern of Pāñcarātra Initiation: A Case Study in the Reinterpretation of a Ritual. in: Selected Studies on Ritual in the Indian Religions. Essays to D.J. Hoens. Ed. R. Kloppenborg. (*Studies in the History of Religions 45*). Leiden 1983, pp. 69-90.

Hikita 1994

H. Hikita, Sāttvata Saṃhitā: An Annotated Translation, Chapter 12. *Aichi gakuin daigaku ningen bunka kenkyūjo kiyō. Ningen bunka* 9 (1994), pp.190-149.

Kane 1977

History of Dharmasāstra (Ancient and Mediaeval Religious and Civil Law) by P.V. Kane. (*Government Oriental Series Class B, 6*). Vol. V Part II. Poona ²1977.

Raghavan 1965

V. Raghavan, The Name Pāñcarātra. *Journal of the American Oriental Society* 85 (1965), 73-79. Rel S-206

Rajagopalachar 1994

K. Rajagopalachar, Aspects of 'Initiation' – Dīkṣā with Special Reference to Pāñcarātrāgama. in: P.-S. Filliozat, S.P. Narang, C.P. Bhatta (Eds.), Pandit N.R. Bhatt Felicitation Volume. Delhi 1994, 527-532.

Rangachari 1991

S. Rangachar, Philosophy of Pancaratras. Mandya 1991.

Rangachari 1931	K. Rangachari, The Sri Vaishnava Brahmans. <i>Madras Government Museum Bulletin</i> . Madras 1931.
Rangacharya/Varadaraja Aiyangar 1988-91	The Vedāntasūtras with the Śrībhāṣya of Rāmānujācārya. Translated into Engl. by M. Rangacharya and M.B. Varadaraja Aiyangar. 3 vols. Vol. 1 Delhi ³ 1988. Vol. 2 Delhi ² 1989, Vol. 3 Delhi ² 1991.
Śabdakalpadruma Schrader 1916	F.O. Schrader, Introduction to the Pāñcarātra and the Ahibudhnya Saṁhitā. Madras 1916.
Smith 1975	H.D. Smith, Vol. 1 A Descriptive Bibliography of the Printed Texts of the Pāñcarātrāgama. Vol. 2 An Annotated Index to Selected Topics. 2 vols. (<i>Gaekwad's Oriental Series</i> 15 8, 168). Baroda vol.1 1975, vol.2 1980.
Varadachari 1971	V. Varadachari, The Sanatkumāra Saṁhitā. <i>The Adyar Library Bulletin</i> 35/3-4 (1971), pp. 227-257.
Varadachari 1982	V. Varadachari, Agamas and South Indian Vaisnavism. Madras 1982.
Varadacharya 1996	V. Varadacharya, Lakṣmīmahimā. The Glory of Lakṣmī (English Rendering to Pandit V. Krishnamacharya's Sanskrit Bhūmikā to the Lakṣmī Tantra). Pondicherry 1996.

DIAGRAM I.—CAKRĀBJA-MĀNDALA

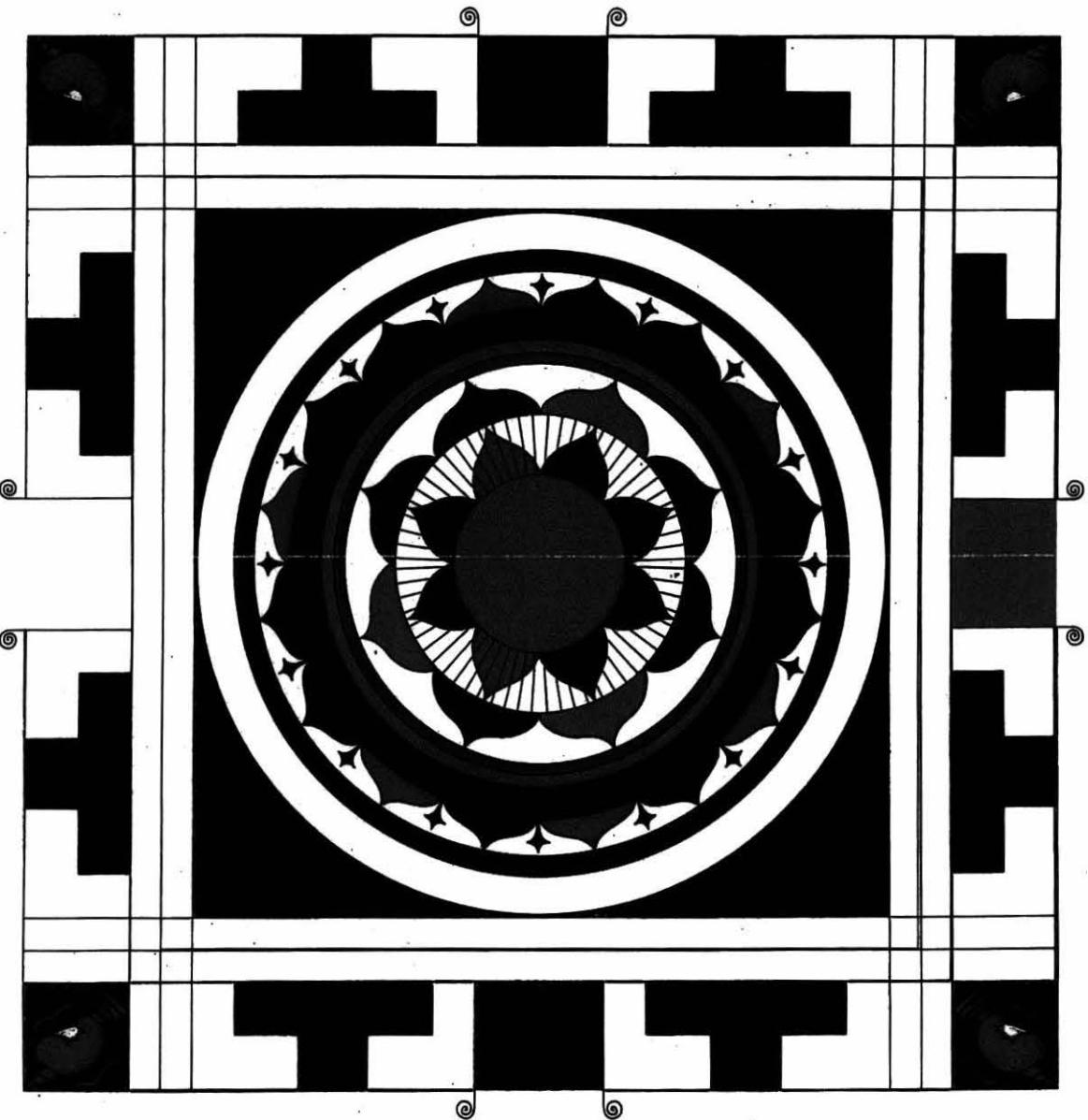
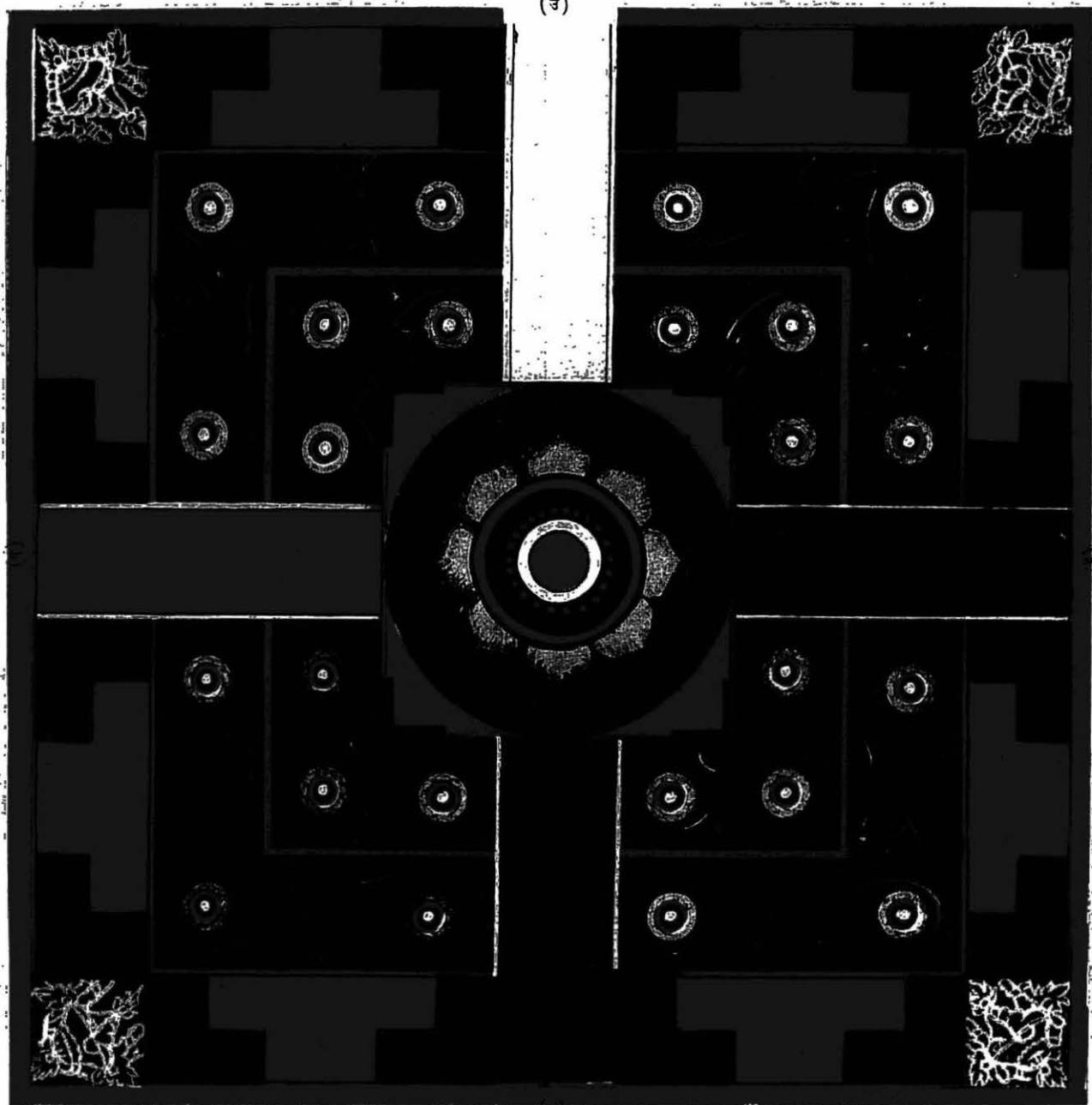


DIAGRAM - II

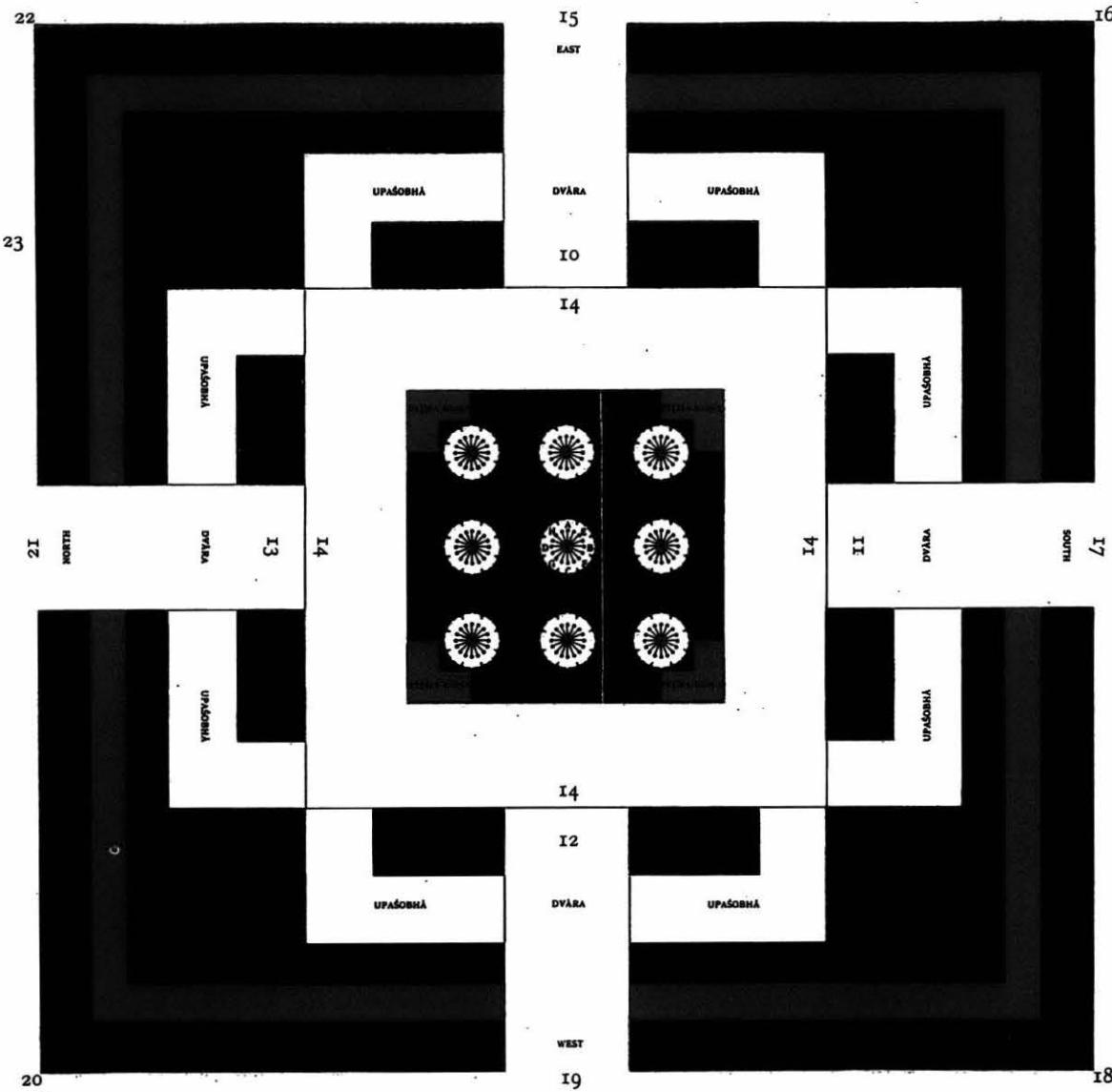
चक्रावृ षष्ठलम्

(३)



(२)

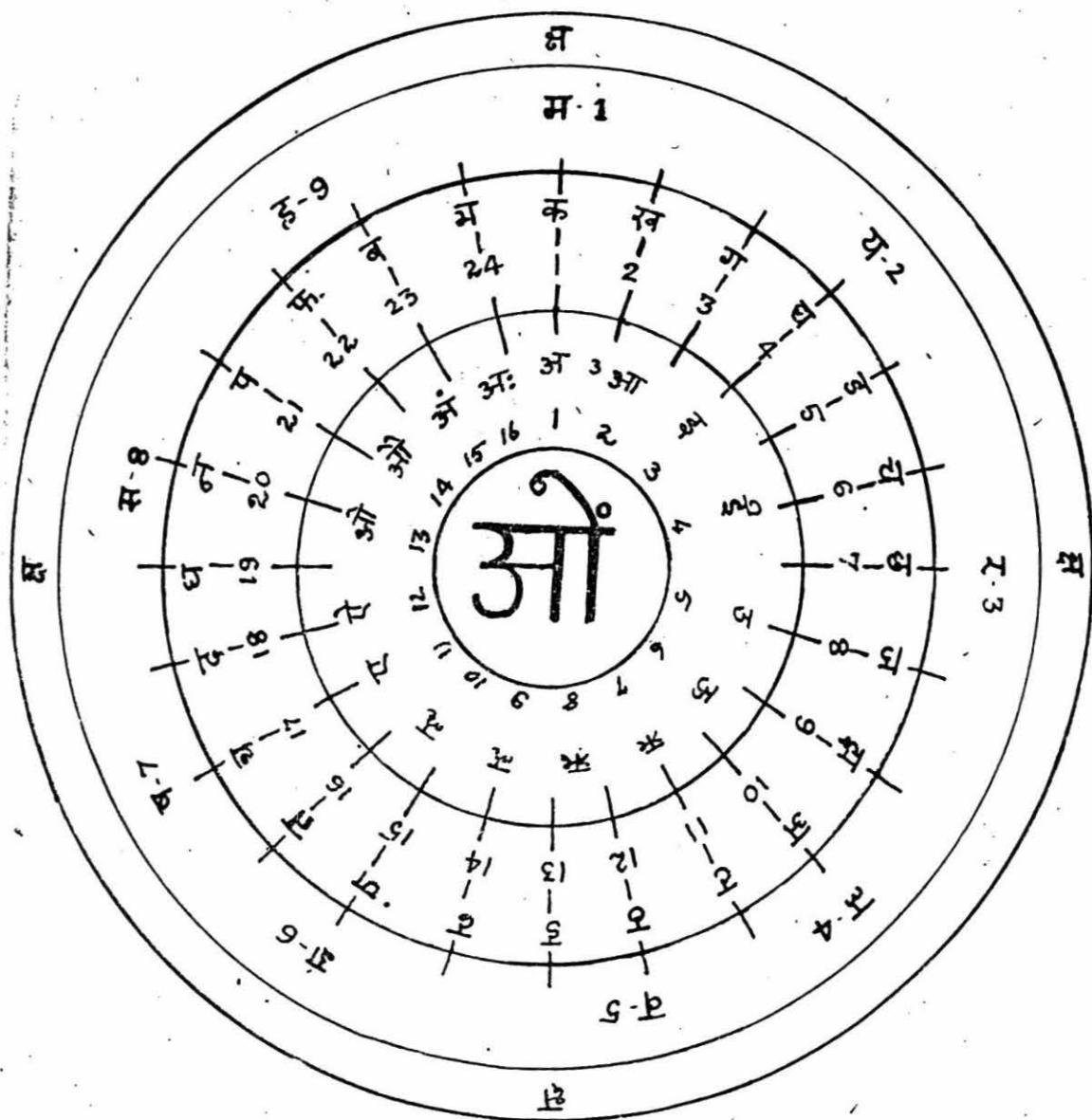
DIAGRAM III — NAVA-PADMA-MĀNDALA



LIST OF DEITIES AND MANTRAS

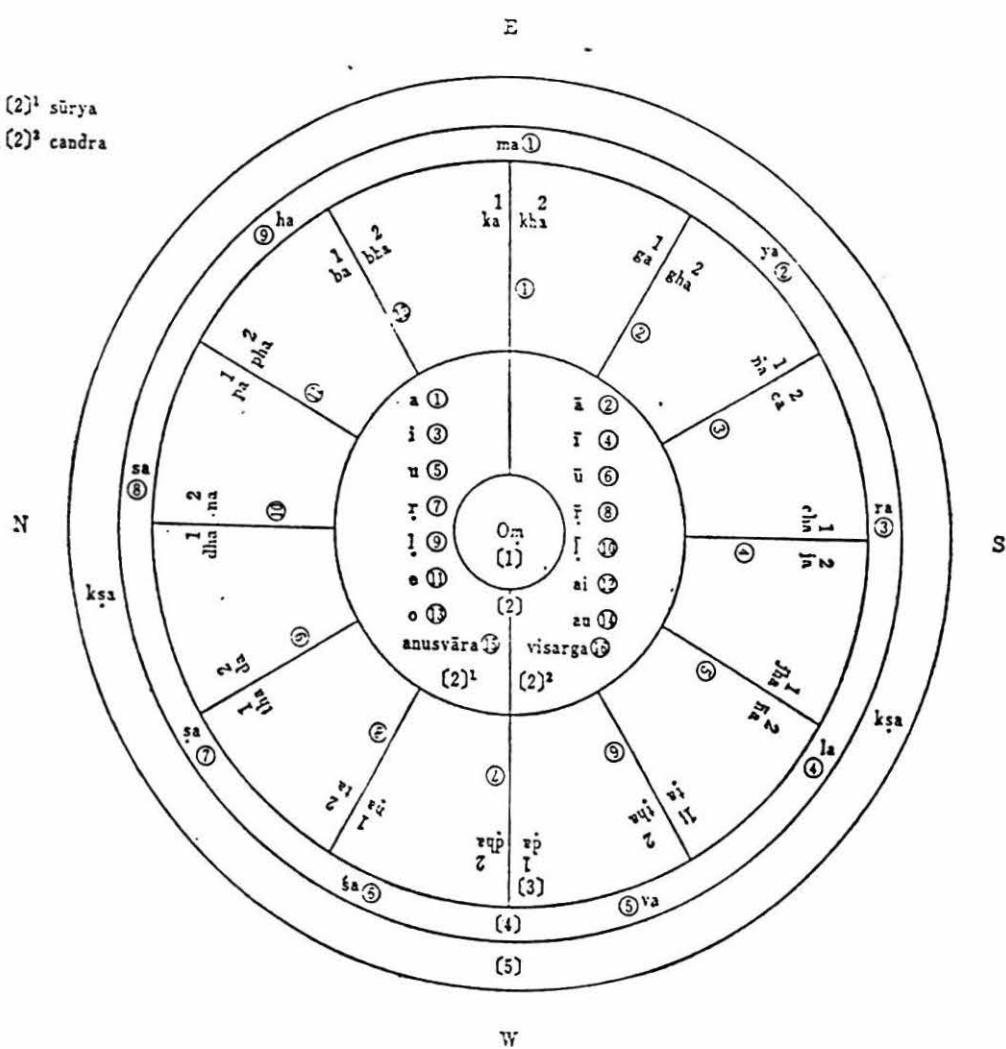
1. Nārāyaṇa and Lakṣmī, seated on Nārāyaṇa's knee
2. Lakṣmī (the first emanation from Lakṣmī, the Śakti)
3. Kirti
4. Jayā
5. Māyā
6. Hṛdaya
7. Śira
8. Śikhā
9. Varma
- A. Lower half, Netra; upper half, Vāsudeva
- B. Saṃkarṣaṇa
- C. Pradyumna
- D. Aniruddha
- E. Lower half, Astra; upper half, Gulgulu
- F. Lower half, Astra; upper half, Guruṇya
- G. Lower half, Astra; upper half, Madana
- H. Lower half, Astra; upper half, Śalala
10. Balākikā
11. Vanamālikā
12. Vibhīṣikā
13. Saṃkari
14. Garuḍa
15. Indra
16. Agni
17. Yama
18. Nirṛiti
19. Varuṇa
20. Vāyu
21. Soma
22. Isāna
23. Viṣvaksena
- Zenith. Brahmā and/or Ananta occupying nadir

मातृकाचक्रं



IV A

(1) akṣa
 (2) nābhi { (2)¹ sūrya
 (2)² candra
 (3) ara
 (4) nemi
 (5) pradhi



[1] akṣa

[2] nābhi { [2]¹ sūrya
 [2]² candra

[3] ara

[4] pradhi
 [5] nemi

वासुदेवादि - व्यूहमुद्राः



वासुदेवमुद्रा :—

अञ्जलिस्तु ललाटस्था वासुदेवस्य कीर्तिंता ।



सङ्कर्षणमुद्रा :—

अञ्जलिस्तु हृदिस्था या स्मृता सङ्कर्षणस्य सा ।



प्रद्युम्नमुद्रा :—

ऊर्ध्वाञ्जुष्ठन्तु वासेन मुष्ठिं कृत्वा तथा हरिः ।

ऊर्ध्वाञ्जुष्ठं दक्षिणेन बध्वाञ्जुष्ठेन मुष्ठिना ।

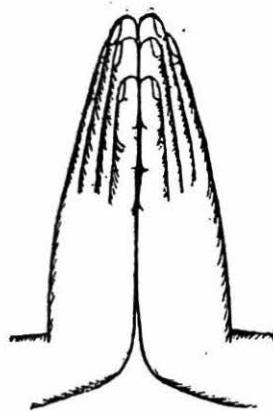
बध्वा प्रद्युम्नमुद्रेषा सर्वकामप्रदा वरा ॥



अनिरुद्धमुद्रा :—

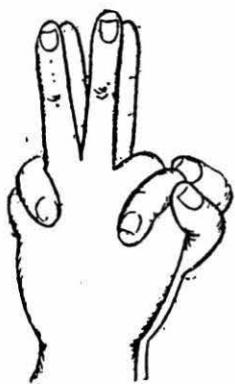
एषा विनिमयात् प्रोक्ता त्वनिरुद्धस्य सम्मता ।

त्रिमूर्तयः



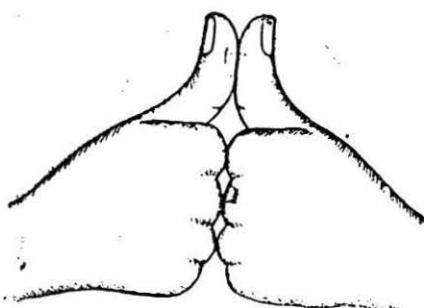
ब्रह्ममुद्रा:—

अङ्गुलीभिः समस्ताभिः दक्षिणेतरहस्तयोः ।
संपुटीकरणं ब्रह्ममुद्रा संशब्दिता बुधैः ॥



विष्णुमुद्रा:—

अङ्गुष्ठे द्वे कनिष्ठे द्वे तथा स्यात् तर्जनीद्वयोः ।
सहयुक्ताप्रतच्छिष्टाः विष्णुमुद्रेति कीर्तिता ॥

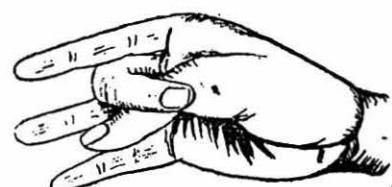


रुद्रमुद्रा:—

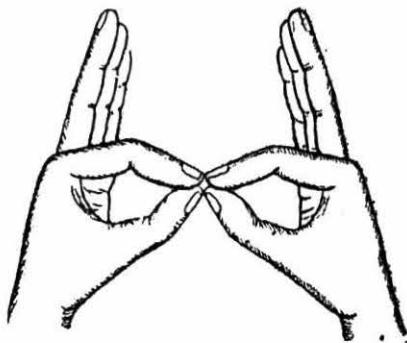
सा चैव शेषिताङ्गुष्ठसमस्तेन परस्परम् ।
उभयाङ्गुष्ठमुद्रा सा रुद्रस्य कथिता ॥

कपिलमुद्रा:—

तर्जन्यङ्गुष्ठयोर्मध्ये मध्यमां तिर्यक् प्रसारयेत् ।
तत्पृष्ठतः असंवद्वो अनामिकां कनिष्ठिकां च प्रसारयेत् ।
इयं कपिलमुद्रा, पूजान्ते दर्शयेत् ।

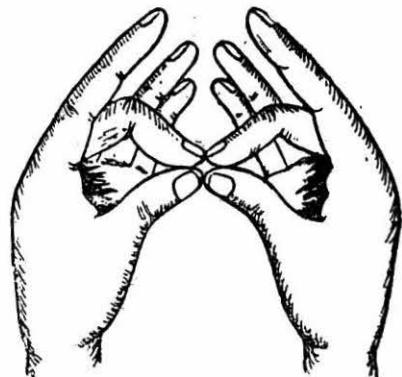


धर्मादिमुद्राचतुष्टयम्



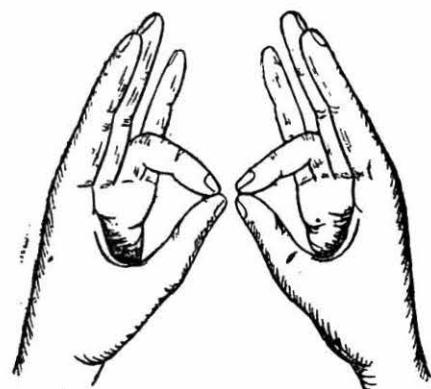
धर्ममुद्रा:—

परस्परासंलग्नकरयोः तर्जन्योः मुखं संयोज्य, तत्र
अङ्गुष्ठयुगं संयोज्य इतराङ्गुलीन् प्रसारयेत् । सैषा धर्ममुद्रा ।



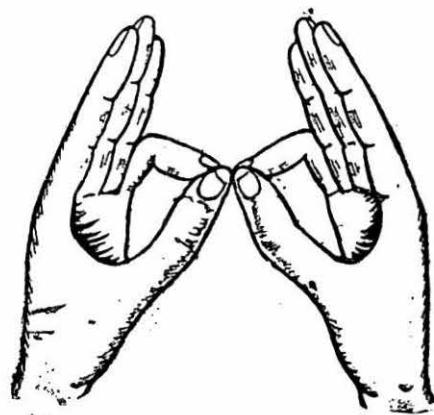
ज्ञानमुद्रा:—

एवं मध्यमाभ्यां कृतं चेत् ज्ञानमुद्रा ।



वैराग्यमुद्रा:—

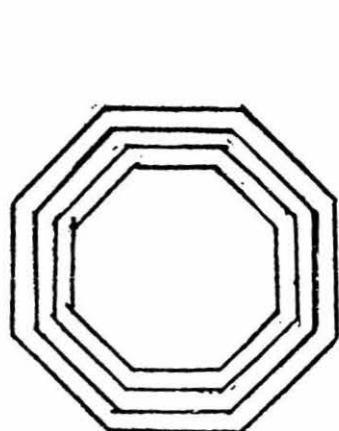
एवं अनामिकाभ्यां कृता चेत् वैराग्यमुद्रा ।



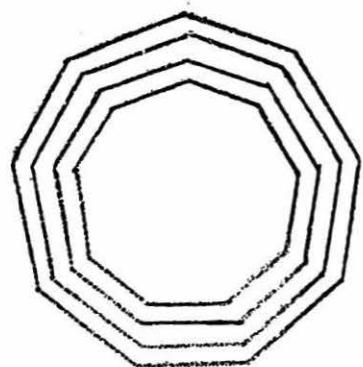
ऐश्वर्यमुद्रा:—

एवं कनिछिकाभ्यां कृता चेत् ऐश्वर्यमुद्रा ।

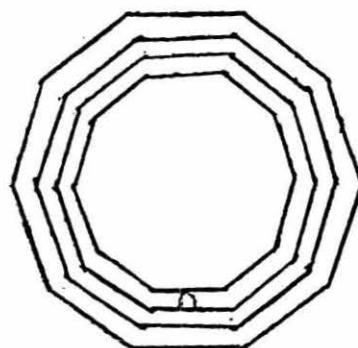
MANDALA DIAGRAM



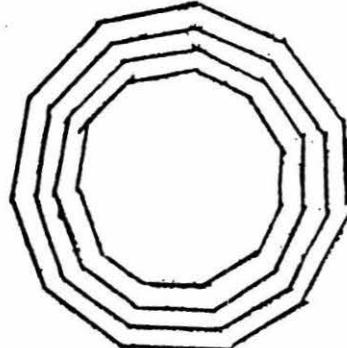
अष्टाश्रम् (मारणे)



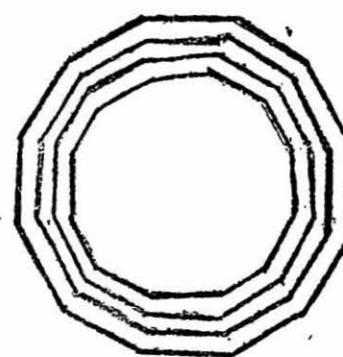
नवाश्रम् (विद्वेषे)



दशाश्रम् (वस्वादिपितृतोषणे)



एकादशाश्रम् (व्रह्मादिदेवतायत्तसाधने)



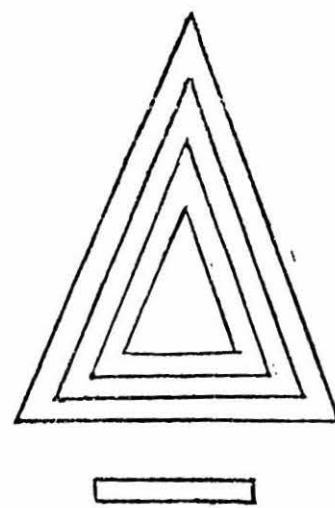
द्वादशाश्रम् (हरिदर्घनाथे)



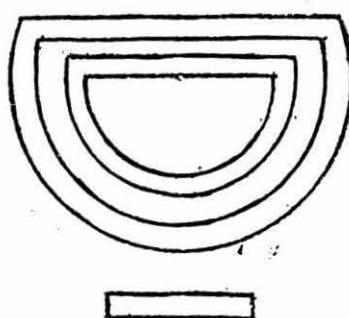
पचम् (पौष्टिके)



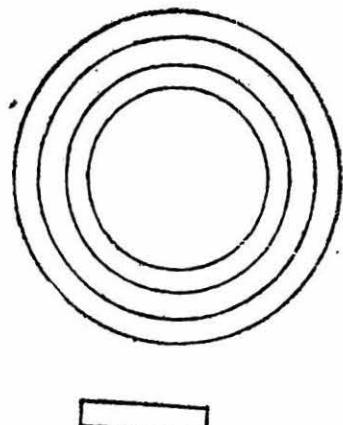
योनिः (कन्यापत्ये)



त्रिकोणम् (निधिप्राप्तये, मारणे च)



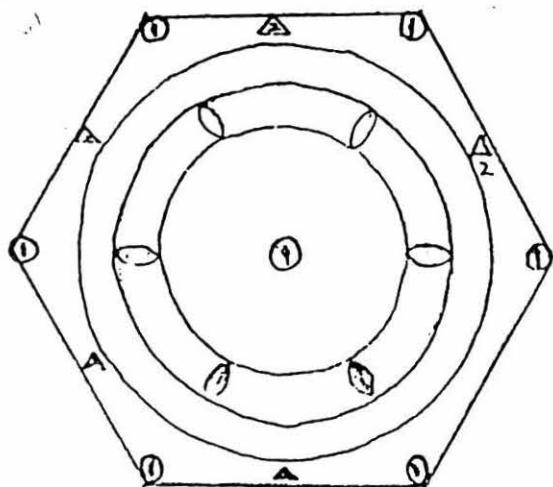
चापम् (उच्चाटने, शश्वजये च)



वृत्तम् (शान्तयर्थे)

KALAS'S DIAGRAMS

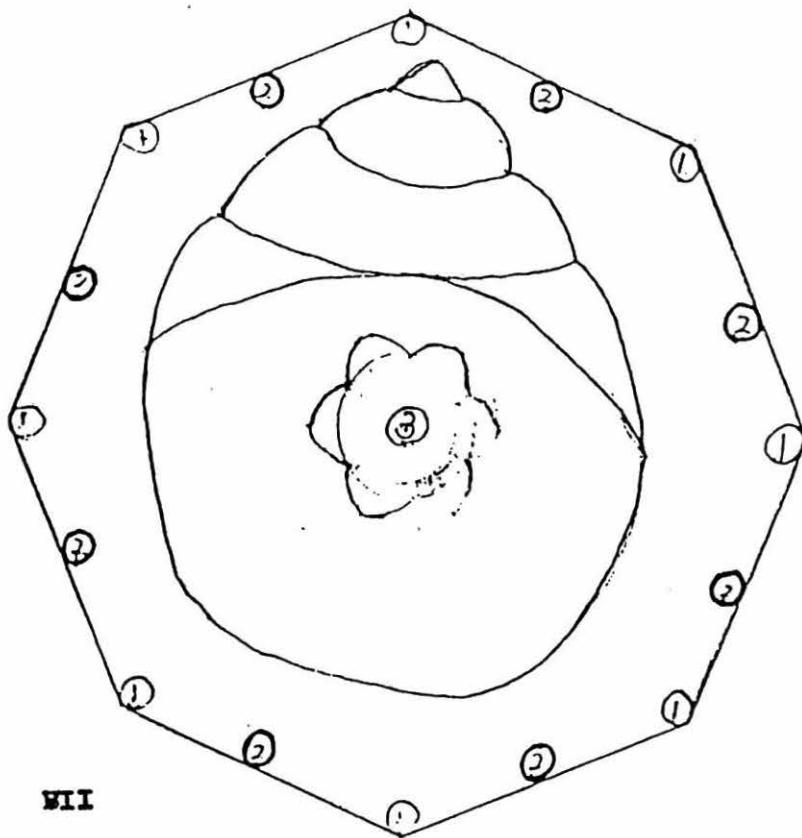
illust ①



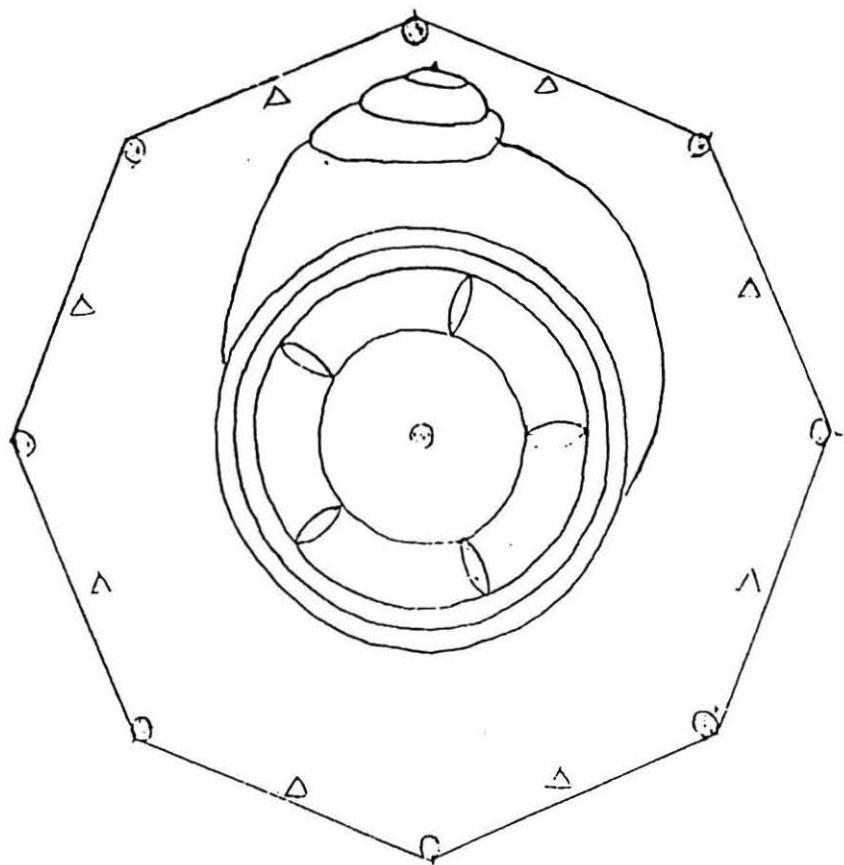
① kalasa
△ dipa

illust ②

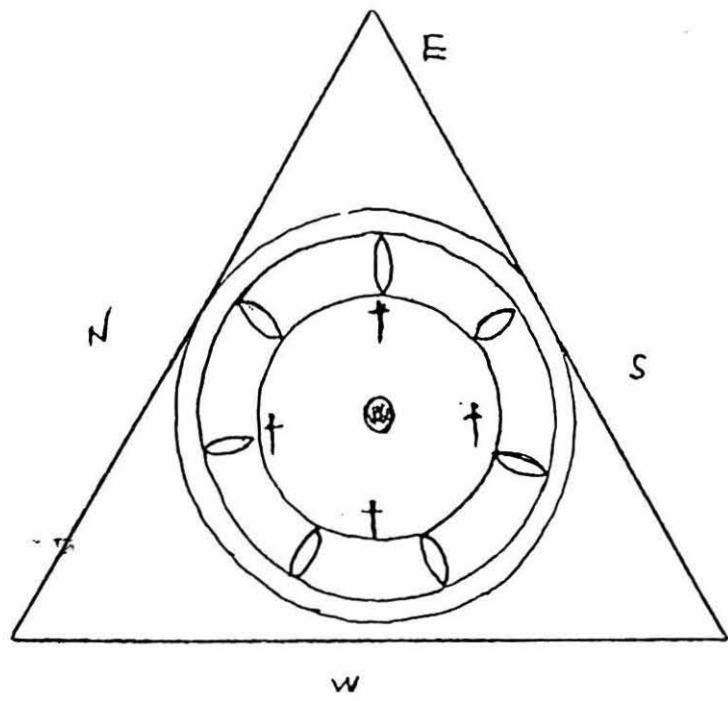
kumbha
dīpa
mahākumbha



illust ⑤



illust



DĪKṢĀ IN PĀÑCARĀTRA

(with reference to important texts)

A THESIS

*Submitted to the University of Madras
For the award of the degree of*

DOCTOR OF PHILOSOPHY

Supervisor

DR. S. PADMANABHAN

Candidate

MRS. SHANTA SRINIVASAN



**DEPARTMENT OF SANSKRIT
UNIVERSITY OF MADRAS
CHENNAI 600 005**

SEPTEMBER 2000

CHAPTER V

CONCLUSION

Dikṣā is treated with significance in the *Sāttvata*, *Jayākhya*, *Īśvara*, *Pādama Samhitā* and in the *Lakṣmī Tantra*. The treatment of *dikṣā* in these various *Pāñcarātra* texts shows that there is a slight difference in the treatment from one line of approach of this topic to another text. Difference, however, is only with reference to some minor aspect. It is not possible to speak of the priority in the date of one text over another. If it were possible, influence of one type on another can easily be determined.

The *Sāttvata samhitā* treats in great elaboration the method of worshipping the *Vyūha* deities in the four states namely waking, dreaming, deep sleep and transcendental. The seed (*bīja*) and *pinda mantras* are subjected to a deep intense study. The four stages of

speech *Parā paśyanti*, *Madhyamā* and *vaikhari* are made use of in this study. Sound is the stage of *Nāda Bindu* and *Nādāvasāna* and the four circles within the body and the *suśumnānādi* upto its rise reaching *dvādaśānta* is shown to play a significant role in the four stages. Much information is contained regarding *caturātmya* and of the *vibhava* deities. These are dealt with in chapter II to IV of this text. The name *adhibāsa dīksā* is given to the preparatory rites only in this text. *Kumbhaka* and *recaka*, the second and third stage in the *Prāṇāyama* are utilised by the *ācārya* to separate the earthly part (pārthiva *tattva*) from the body of the pupil and changes into subtle body¹. *Viśrama*, *udaya*, *vyāptta* and *vyakti* are stated to represent the *vyūha* deities. *Viśrama* is the subtle stage of letters and is connected with *Vāsudeva*. *Udaya* represent the state of *paśyanti* and is related to *sankarṣana*, *vyāpta* is the state of *madhyama* and is related to *Pradyumna* and *vyakti* is the state of *vaikhari* and is related to *Aniruddha*.

1. SS XIX 156-159

While doing *bhūta śuddhi*, the aspirant is able to behold his own body shining like burning gold in *Dvādaśānta* and burn it and purifies by sprinkling nectar like *mantra*. Then the *mantras* are uttered to release it using *Dvādaśākṣara* and *mūla mantra*, applying them to the two hands, wrists, fingers, so that he could imagine that he has become god¹. The preceptor shall make the earthly part his own by enclosing into the body of the pupil². He could become pure and enter into the pupil's body³.

The fact of becoming of *astra mantra* or the thread and enter into another's body and draw out the consciousness is hard indeed for many *Ācāryas*. This requires a severe training in yogic practice and suggests that the *Ācārya* should be trained in yoga.

1. *SS X VII 22-36a*

2. *SS XIX 156-169*

3. *Ibid.*